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LOS ANGELES, Markham Bldg., Holywood. Chicago, People's Gas Bldg., A. T. Sears and Woods Theatre Bldg., R. D. Boniel.

MME. MARGUERITA SYLVA

The famous Belgian prima donna who is the star of American's "The Honey Bee," a photo-novel by Samuel Merwin. This will mark Mme. Sylva's first appearance on the screen in America. In spite of her great success as Carcmn on the operatic stage, she will not appear as a "vamp" in her initial screen vehicles.

BROADWAY BUZZ

FROM LOUIS R. REID

HELEN tells me that the enterprising people in charge of Smith College fund drive are trying to win subscriptions from all actors by the name of Smith. What if Brown, Williams, Hamilton and Hunter should start similar campaigns to sign up actors bearing those names? The Brown people would have no success whatever if Rida Johnson Young had anything to say about it. Certainly she would insist that there is only one Brown in the theater world, and that is Brown of Harvard.

It Has Come to Pass

at last. And the credit does not go to P. G. Wodehouse either, but to Anne Caldwell. It is she who has finally made use of the expression, "You said a mouthful," in a song. It is employed in the best number in "The Night Boat." Let timeliness stop there. Let there be NO use by musical comedy librettists of "I'll say so" or "I'll tell the world."

If You Were Called Upon

to give a prize for the best line advertising a musical comedy chorus which would you select, "A Seeworthy Chorus," used to describe the girls in "The Night Boat," or "A Chorus that Outstrips All," which advertises the ensemble of "Always You"?

. . .

What has become of those old-fashioned dancers
Who once did the maxixe and tango?
Have they all taken up the wild jazzy step,
Quite unlike the old Spanish fandango?

Wherever I go saxaphones do I hear,
Their foggy refrains really bore so
That often I think of the sage's old cry:
It never rains but it pours so.

. . .

A heavy blow has been struck at press agents in Paris. A dispatch from the French capital states that the threatened duel between two leading actresses will not take place, after all. They are to let the dear public decide—at the box office.

SAM BERNARD

Manufacturers of musical comedies are really advancing. Not once this season has a joke been poked at Yonkers, Hoboken, Walla Walla, Kokomo or Kalamazoo.

Do You Remember

the hosts of plays that used to come to town under the name of "The Girl From ——"? A dozen or so a season could always be relief upon, and managers covered the globe in their tribute to her. Among the cities, countries, cabarets and costumers that were utilized to identify her are Paris, Brazil, Gottenberg, Rector's, Childs, Utah, Kays, Nowhere, Up-There, Dixie, U. S. A., Golden West, Maxim's, My Home Town, Vienna, Bagdad, Grand Rapids, Yankee Land, Ireland, 'Frisco and Sun-Kissed East.

. . .

RICHARD BENNETT: "With the production of 'Beyond the Horizon' I am beginning the great aim of my career—a repertory theater. And John D. Williams is the only man who had enough faith in such a plan to help me."
INTERVIEWER: "How do you propose to operate it?"
R. B. 'Not by the usual method of exhausting a play's popularity before presenting a new one, but by giving for a series of matinees from time to time worth-while dramas. I want to give the O'Neills and Sheldons and others an opportunity to do big work. It will help the American theater as no other way can."

. . .

The blizzard of last week affected business at the theaters, but one manager, George Broadhurst, just relaxed and said he didn't care how long it lasted. He said that the name of his attraction, "The Storm," was on everybody's lips.

The Other Night

a young actor who so far has successfully avoided an engagement approached a friend from whom he has been accustomed to borrow money:

"Lend me $10 until tomorrow night."

"What did you say?" asked the friend."

"Lend me $15 until tomorrow night," replied the actor.

"Sorry, I have only $5 with me," rejoined the friend.

"What did you say?" asked the actor.

"Sorry, I have only a dollar with me," said the friend, as he waved the actor a farewell and wished him good luck.

It Seems to Me

that any revue which is trying to achieve a reputation for noise would do well to engage Joe Humphreys, New York's chief sport announcer, as a special feature to talk songs or inform the audience of what is coming. No sporting affair can be successfully handled without the assistance of Humphreys. He is to sport what Harry B. Smith is to musical comedy. During the recent boxing and wrestling bouts in Madison Square Garden it is said that he announced so loudly that the actors performing in the Fifth Avenue Theater were unable to hear their cues.

Oh—Hum!

Old Broadway is quite dull today,
There's nothing much to write about.
Hearst's border war seems far away;
New Yorkers all complain of "drought."
And "East Is West" still plays—and pays,
Sam Shipman must be getting rich.
Navy jazz bands are now the craze,
No doubt they strike a high sea pitch.*

Men who bear the name of Lodge
Win much attention in the press.
It's nearly time for William Hodge
To hit New York, I must confess.
The Herald now has joined the Sun.
This stuff should soon begin to pall;
Melodramas with a gun
Have been big winners since the Fall.

Far Rockaway grows quite blase
O'er farces destined for New York.
What has become of Enver Bey?
Will Irishmen rebel in Cork?
Prohibition is now a fact
Throughout our great and restless land.
While judges ponder o'er the act,
Havana lifts a welcome hand.

* Pardon the pun.

JACK HAZZARD

During the height of the storm last week a published play reached the MIRROR office bearing the title of "Snow."

You Probably Know

Gitz-Rice, who wrote *Dear Old Pal of Mine* and who was recently a headliner in vaudeville with Irene Bordoni, was married last week to Ruby Hoffman, the movie actress.

Speaking of marriages, there is Ann Orr, popular in a number of Dillingham productions, who recently wedded Archibald McNeil, Jr., and who is becoming more and more a favorite subject of the photographers for the rotogravure sections of the Sunday papers. And out in Chicago Lionel Atwill and Elsie Mackay were married Sunday, and Peggy Hopkins has annexed a husband, a millionaire lumberman, so it is said, named J. Stanley Joyce. Miss Hopkins' marriage, which, by the way, is her third, took place in Miami, Fla., on Jan. 22. It is said Mr. Joyce has presented his bride with a home, valued at $150,000, or $50,000 or—oh, make it any price you like.

TOM WISE

H. B. says it may be true that the people of Mars are intellectual giants and he doesn't care. What he is sure of is that the inhabitants of Venus are chorus girls.

And Why Not

William A. Brady for Congress? He could hold his own in oratory with Kitchin or Mann or the fiery Mr. Blanton of Texas. We have too many men in Congress making laws. Mr. Brady would fill a great need—he would *un*make them. No blue laws, and of course no red ones might be his slogan. He could win with it. He ought to try.

Would it Not Please

you if our managers added to their programs the following aid to the understanding of current English as spoken by our leading English actors? You will note that the obsolete pronunciation is printed in the list to the right:

bean—been
secretry—secretary
yuh—year
pleece—police
cemetry—cemetery
oweful—awful
shedule—schedule

Are We Really to See

a "passion flower"? An "exhibit of original blossoms" has been promised for the lobby of the Greenwich Village Theater and all the people north of Fourteenth street will be invited to inspect it. From "The Passion Flower" on the south to "Aphrodite" on the north, Broadway is more tropical than ever. But the snow and ice remain.

Does the Heat or Cold

inspire you to indulge in a little Broadway buzz of your own? If so, all contributions will be gratefully received. Just a suggestion—they are not to be serious comments on the uplift or deterioration of the stage from "vox populi" or "pro bono publico," "civitas" or any other of the reliable old stand-bys.

THE NEW PLAYS ON BROADWAY

"BEYOND THE HORIZON"

Gripping Play of Misdirected Lives by Eugene G. O'Neill

Drama in Three Acts, by Eugene G. O'Neill. Staged by Homer Saint-Gaudens. Decorations by Mrs. Sidney Harris. Produced by John D. Williams for a Series of special matinees, at the Morosco Theater, beginning Tuesday afternoon, Feb. 3.

Robert Mayo.....Richard Bennett
Andrew Mayo.....Edward Arnold
Ruth Atkins.....Helen MacKellar
Capt. Dick Scott.....Max Mitzel
Mrs. Kate Mayo.....Mary Jeffery
James Mayo.....Erville Alderson
Mrs. Atkins.....Louise Closser Hale
Mary.....Elfin Finn
Ben.....George Hadden
Dr. Fawcett.....George Riddell

It is a grim study of misdirected lives which Eugene G. O'Neill offers in "Beyond the Horizon," his first long play, and which introduces Richard Bennett's repertory season under the direction of John D. Williams. O'Neill has inherited a fine sense of the theater. He has demonstrated it in a number of stirring one-act plays of sea folk, presented in obscure parts of New York. In "Beyond the Horizon" he branches out most promisingly, taking up the mood which has inspired Ervine, Synge, Tchekov and other European dramatists—a mood which aims at reflecting all phases of life, the sombre and tragic, the gay and whimsical.

It is a play written with imagination and dramatic feeling. There is a pitilessly ironic undertone to its symbolism. The characters are drawn with accuracy and intelligence, and the dialogue in the main is forceful and true to the life it represents. For two acts it moves grippingly toward its relentless climax, but the last act shows a too conscious effort to attain this relentlessness, too little variety in the telling.

When the curtain rises you see a young dreamer, physically frail, sitting by the roadside gazing beyond the horizon at the sun setting upon the distant sea. He is about to take up a seafaring life with his uncle which will gratify, he believes, all his vague longings for a life of adventure and romance. His brother, a burly, unimaginative but generous fellow, is to remain on the farm.

There enters the girl from the neighboring farm—gay, wholesome but lacking sensitiveness. She pours out her heart and induces him to abandon his idea of a sea life. He agrees, marries her and remains on the farm while the brother takes his place on the ship.

Destiny plays its grotesque prank. The dreamer is a ghastly failure as a farmer and the property fast goes to ruin under his direction. Eventually he learns from his wife's own lips that she does not love him, that she knows she is more suited to the burly brother. But he finds solace in his child and his books.

More disaster overtakes him and he develops tuberculosis and while the brother has struck it rich in Buenos Aires, he lives ploddingly, hopelessly on the little farm—alone with his wife, now sodden in her despair, and her crippled nagging mother, who clings to life with usual tenacity. His mind is still on the open road that leads over the hills and beyond the horizon and the curtain falls upon him feverishly seeking it. He knows he is finally to go "to the far places." He has finally realized his dream.

Richard Bennett gave an excellent performance of the dreamer—a difficult part to play with its shadows and subtleties. He must revel in it, for he hasn't had such an acting opportunity in years. *Helen MacKellar* brought a rugged simplicity and naturalness to the wife. *Edward Arnold* was convincing in the role of the brother. *Louise Closser Hale* gave a realistic portrayal of the crippled mother, a garrulous pessimist but ever so agile in maneuvering her wheel-chair. *Erville Anderson* was capital as the proud old father. *Max Mitzel* and *George Riddell* were effective as a profane sea captain and a physician respectively.

REID.

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"BREAKFAST IN BED"

Florence Moore Carries Boisterous Farce to Success

Farce in three acts, by Hilliard Booth and Willard Mack. From the French of Georges Feydeau. Produced by A. H. Woods at the Eltinge Theater, Feb. 3.

Raphael Bates.....Harry Hanlon
Terry.....Tommy Meade
Hugo Getsit.....Vincent Dennis
Emily Duval Bates.....Florence Moore
Benjamin Colby.....Will Deming
Gloriana Gorgeous.....Clara Verdera
Irene Anderson.....Gladys Gilbert
Jack Marston.....Leon Gordon
Gen. Koschnoduff.....C. Hooper Trask
Seth Latimer.....Fred Strong
Prince Nicholas.....Jules Epailly
Mazie.....Anne Lorentz
Camera Man.....J. O. Hewitt
Justice of the Peace.....Waldo Whipple
Police Officer.....William S. Ely

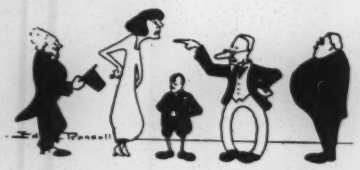
If Gulliver on his well-known travels chanced to drop into one of the theaters of the country of Brobdignag the performance that he witnessed was undoubtedly very much like "Breakfast in Bed." The un-

usual size of the Brobdignagians made it essential that their plays be spoken in a loud tone of voice and acted with a general hugeness of gesture, mood, comedy, plot, et cetera.

The program does not so state but it is more than probable that Hilliard Booth and Willard Mack in their literary excavations have unearthed a vein of Brobdignagian masterpieces, a literature hitherto unknown to our own age and clime. If this is the case, the Messrs. Booth and Mack deserve not only the plaudits of theatergoers but also the gratitude of the professors of comparative literature.

In tracing the plot to its original sources a great amount of difficulty is entailed. Like most ancient legends it is not confined to any one race but is common to practically all in slightly different form. Consequently, although we have never before seen an example of this particular nation's drama, the story has appeared in the theater of every land in every age with every possible variation.

It is, briefly, the familiar story of the young man who by the terms of a will must have a wife in order to inherit a fortune. He borrows a friend's fiancee to pose as his wife, and—. But of course no further detail is necessary; this meager synopsis is quite sufficient to identify the legend.



With the plot definitely pigeonholed, the attention of the audience is free to study the methods of the performers. The producer is to be highly commended on having reproduced exactly the spirit of the play's birthplace and date. And especially is he to be congratulated on having *Florence Moore* to interpret the leading part. There is no other woman on the American stage who is so able to accurately present a heroine of Brobdignagian comedy. In stature she is by no means an ingenue, and her colossal style of humor exceeds her stature by several cubits. She suggests nothing so strongly as the dinosaur of revered memory, in a howling good humor. Such a mass and volume of exuberance is irresistible to an open-minded onlooker. Even the scientific expert who is interested only in the archeological aspects of the play, try as he may, cannot prevent several loud guffaws. No one is ever inclined to smile at *Miss Moore's* comedy antics; one laughs loudly and vigorously.

The remainder of the cast works diligently and successfully, but with the immense mirth of *Miss Moore* as the center of interest, there is no chance for any one else to be noticed.

There will be those who will sneer at the dramatic ideals of Brobdignag, but once inside the Eltinge Theater and under the relentless blows of *Florence Moore's* cudgel, even they will in all likelihood descend from their high perch and join in the general shouts of glee.

MARTIN.

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"POWDER PUFF FOLLIES"

All Girl Revue is Produced at the Broadway

Revue by Hugo Jansen. Music and Lyrics by Edward E. Brier and Edward A. Weinstein. Staged by Raymond Midgely. Costumes by Arthur M. Reid. Produced at the Broadway Theater, Feb. 9.

The inaugural of a new girly-revue at *B. S. Moss'* Broadway Theater Monday night brought a decided improvement over the former Fashion Revue that was there for several weeks. The new revue, entitled "Powder-Puff Follies of 1920," was produced by *Hugo Jansen*.

There are special musical numbers and to the Broadway Symphony Orchestra, directed by *Enrico Leide*, goes credit for the masterly way they were played. The music and lyrics are by *Edward E. Brier* and *Edward A. Weinstein*, with *Raymond Midgley* handling the staging. There were other numbers, with *The Madrigal of May* rendered in excellent voice by *Evelyn Simmons* at the close, this being the selection from the Arthur Hopgins production of "The Jest."

Miss Simmons is the prima donna. She's a likely-looking blonde, has a prepossessing stage appearance and reminds one greatly of the late *Linden Beckwith* in looks, voice and delivery. Her first number was *Just a Little Sunshine Makes a Rainbow*, which enabled her to display her voice to good advantage. She also sang *Somewhere Someone Is Watching and Waiting* that was sweetly and effectively rendered. *Miss Simmons* made several changes of costumes, each running to the abbreviated form. *Jansen* has girls that appeared new to the Broadway stage, with several of the choristers showing superfluous avoirdupois that showed up strongly when the girls displayed bare legs in some of the numbers.

Ruth Parker and *Marie Thompson* handle numbers, both vocally and otherwise, with *Miss Parker* having the most to do vocally. Her voice isn't strong but she's young and ambitious. *Miss Thompson* is comely and has about the best shape of the "Follies" girls.

A bright, distinct, feature is the work of the diminutive and graceful *Aleta Dore*. She is a cute little trick, shapely and vivacious. She dances well and has a toe dance that was enthusiastically applauded.

The revue ran about three-quarters of an hour, with *Jansen* having the stage handsomely draped and curtained in light cloth with gold trimmings. The costumes represent an expensive outlay, with the butterfly designs showing up the flashiest and most attractive. *Jansen* appears for one number in which he dresses a model after the fashion of his days in vaudeville.

The numbers Monday night were: (1) *Blue Diamonds*, introducing *Miss Dore* and her dream, giving the alibi for the revue numbers that follow; (2) *Just a Little Sunshine Makes a Rainbow*, by *Miss Simmons* and girls; (3) *Egyptian Jazz Dance* by *Gapska*, rather effective by a slender blonde who jazzed and shimmied during the accompaniment in which *Jos. B. Franklin* had a musical hand; (4) *I Found the Sweetest Rose That Grows in Dixieland*, that *Miss Parker* led with the girls dressed up in petaled-designed rose costumes; (5) solo by *Miss Simmons;* (6) *Take Me*, which was a flirtation of the Butterfly and the Rose, also effectively dressed; a bird number by Miss Dore, who used a real, live jungle bird; a dance by *Marie Thompson* and *Betty Kaye*. (9) *Hugo Jansen*, (10) *Parade of the Butterflies*, (11) solo by *Miss Simmons; There Are Lovely Birds in Loveland*, by *Miss Parker* and girls with an elaborately-costumed bird parade by the girls.

MARK.

THEATERS ACTIVE IN LONDON

Gilbert Miller Produces "Peter Ibbetson" at the Savoy —Newspaper Ideas of Theatrical Necessities

GILBERT MILLER has come into possession of the Savoy, and by arrangement with him, Constance Collier produced "Peter Ibbetson" on Wednesday, Feb. 4. This is the adaptation, by the late J. N. Raphael, of George du Maurier's novel of the same name. Mr. Miller secured, during his visit to New York, the successful comedy now being played at the Harris, entitled "Wedding Bells." He has almost completed the arrangements for the production of "Monsieur Beaucaire" in Paris, at the Champs Elysée. In the meantime, he is forming a company for the presentation of the opera in the chief provincial cities. The tour will start at the Royal, Newcastle-on-Tyne, on Feb. 23rd. It is also decided that "Monsieur Beaucaire" is to be revived in London next autumn.

Daily Mail's Enterprise

Not so long ago the "Daily Mail" offered "a slipper of 18 carat gold" to the theatrical lady with the smallest foot. The slipper we were told, would be conveyed to the various London and Provincial theaters, and would be bestowed upon the actress of adult years who found she could wear it. According to the "Weekly Despatch" "musical comedy beauty choruses" are in need of revival, and therefore the "Beauty Editor" of that paper has been charged with "a competition to attract new talent to the stage." Theatrical experience is immaterial. "We hope to find among the demobilised war-workers the best type." These are the latest newspaper ideas of theatrical necessities.

J. B. Fagan has let the Court, from Feb. 9th for a nine weeks' season, to Edyth Goodall who will produce "The Young Visiters," a play founded on Daisy Ashford's juvenile story. Mr. Fagan has decided on his next Shakespearean production at the Court, which will be "King Lear," with Maurice Moscovitch in the title-role. On or about April 13th Mr. Fagan will present at the Court N. F. Gogol's comedy in three acts now entitled "A Government Inspector." Maurice Moscovitch will play the principal part. During the run of "A Government Inspector" special matinees will be given of the "Medea" of Euripides in which Mary Grey will play the part of Medea.

Sacks Gets New York Plays

During his recent visit to New York J. L. Sacks secured for London productions, two American pieces now playing to a very large business in that city, one at the Vanderbilt and the other at the Astor. The first of these which will be presented by Mr. Sacks to London playgoers is the musical comedy, "Irene." Tom Reynolds will produce this play for Mr. Sacks at a West End theater. "Irene" will be followed with the production later of Samuel Shipman and John B. Hymer's comedy "East is West."

The first production of the new Eastern musical romance, "Medorah" at the Alhambra, is now fixed for Tuesday. The cast headed by Ada Reeve, includes Jameson Dodds, W. S. Percy, Leslie Stiles, Lea Stormont, Betty Balfour, Dithy Tarling, and Margaret Campbell.

Owing to the success of "Little Women," which is daily attracting delighted playgoers to the Holborn Empire, Charles Gulliver has arranged with Messrs. Holles, Norman and Zeitlin to continue the run of the play until further notice. This will make the tenth week in London, counting the five weeks season at the New prior to the transfer to the Holborn Empire.

Messrs Jack O'Shea and E. Francis have arranged with Lyn Harding for a tour of George Broadhurst's "Bought and Paid For". The part of James Gilley will be in the hands of Mr. O'Shea. The tour will begin at the Palace Pier Theater, Brighton, on Feb. 16th.

Details of the will of the late H. B. Irving, who died on Oct. 17th last, are announced as follows:—Gross estate was sworn at £39,176-15-3d.; net value of the estate after deduction of deceased's debts, £37,824-2-4d.

—FRANK J. WOLF.

New Opera By Cuvillier

"Sunshine of the World" an opera in three acts, music by Charles Cuvillier, book by Gladys Unger and K. K. Ardaschir, was produced at the Royal, Brighton. The production there is by Messrs. Macdonald and Young, in conjunction with Robert Courtneidge.

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Tyler's New Plays

George C. Tyler will produce two new plays in addition to Booth Tarkington's "Poldekin." On Monday night, Feb. 16, a dramatization of Mary Roberts Rinehart's "Bab" stories made by Edward Childs Carpenter will be presented at the Hollis Street Theater, Boston, with Helen Hayes in the leading role. On Monday night, February 23, Emily Stevens will appear in Baltimore for the first time in Phillip Moeller's new comedy, "Sophie," a play dealing with life in Paris just before the French Revolution.

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Mrs. De Recat Seeks Divorce

The wife of Emile de Recat, the well-known dancing master and theatrical producer, according to word from Chicago, via her attorney, Charles E. Erbstein, has filed suit for divorce from the temperamental foreigner. Mrs. Recat claims her husband has an income of $35,000 yearly from his dancing lessons and show productions.

BROADWAY TIME TABLE—Week of Feb. 16th

Play	*Principal Players*	*What It Is*	*No. of Times*	*Theater*	*Location*	*Time of Performances*
Abraham Lincoln	Frank McGlynn	*Inspiring historical drama.*	74	Cort	West 48th	Eve. 8.15 Mat. W. & S. 2.20
The Acquittal	Chrystal Herne, Wm. Harrigan	*Delightful dime-novel play*	47	Cohan and Harris	West 42nd	Eve. 8.45 Mat. W. & S. 2.30
Adam and Eva	Ruth Shepley, Otto Kruger	*Well acted light comedy*	172	Longacre	West 48th	Eve. 9.00 Mat. W. & S. 2.20
Always You	Ralph Herz	*Familiar musical comedy*	47	Lyric	West 42nd	Eve. 8.15 Mat. W. & S. 2.30
Angel Face	John E. Young, Marguerite Zender	*Musical comedy by Herbert and Smith*	66	Knickerbocker	Bway & 39th	Eve. 8.30 Mat. W. & S. 2.15
Aphrodite	Dorothy Dalton	*Colorful Oriental pageant*	90	Century	Central Park W.	Eve. 8.15 Mat. W. & S. 2.00
Apple Blossoms	John Charles Thomas, Wilda Bennett	*Operetta by Kreisler*	145	Globe	Bway & 46th	Eve. 8.15 Mat. W. & S. 2.20
As You Were	Sam Bernard, Irene Bordoni	*Vastly amusing revue*	23	Central	Bway & 47th	Eve. 8.15 Mat. W. & S. 2.20
Beyond the Horizon	Richard Bennett, Helen MacKellar	*Reviewed in this issue.*	6	Morosco	West 45th	Special Mats. T. W. & F. 2.30
Breakfast in Bed	Florence Moore	*Reviewed in this issue*	15	Eltinge	West 42nd	Eve. 8.45 Mat. W. & S. 2.20
Buddies	Donald Brian, Peggy Wood	*Comedy with soldier heroes*	131	Selwyn	West 42nd	Eve. 8.15 Mat. W. & S. 2.20
Clarence	Alfred Lunt, Glenn Hunter	*Comedy of youth by Tarkington*	174	Hudson	West 44th	Eve. 8.45 Mat. W. & S. 2.20
Declassee	Ethel Barrymore	*Brilliant play and playing*	135	Empire	Bway & 40th	Eve. 9.00 Mat. W. & S. 2.15
East is West	Fay Bainter	*Chinese Peg O' My Heart*	499	Astor	Bway & 45th	Eve. 8.45 Mat. W. & S. 2.30
The Famous Mrs. Fair	Henry Miller, Blanche Bates	*Excellent domestic comedy*	65	Miller's	West 43rd	Eve. 8.20 Mat. Th. & S. 2.20
For the Defense	Richard Bennett	*Murder melodrama*	69	Morosco	West 45th	Eve. 8.30 Mat. W. & S. 2.20
Frivolities of 1920	Henry Lewis, Kouns Sisters	*Pretentious revue*	44	44th St.	West 44th	Eve. 8.15 Mat. W. & S. 2.15
The Gold Diggers	Ina Claire, Bruce McRae	*Comedy of chorus girls*	172	Lyceum	West 45th	Eve. 8.30 Mat. Th. & S. 2.00
Grand Opera	Repertory	*Repertory*		Metropolitan	Bway & 40th	Eve. 8.00 Mat. S. 2.00
Grand Opera	Chicago Opera Co.	*Repertory*		Lexington	Lex. & 51st	Eve. 8.00 Mat. W. & S. 2.00
Happy Days	Hippodrome show	*Panorama with a thrill*	285	Hippodrome	6th & 44th	Eve. 8.15 Mat. daily 2.15
He and She	Rachel Crothers, Cyril Keightley	*To be reviewed*	4	Little	West 44th	Eve. 8.45 Mat. W. & S. 2.45
The Hon. Abe Potash	Barney Bernard	*Political comedy.*	147	Bijou	West 45th	Eve. 8.30 Mat. W. & S. 2.20
Irene	Edith Day	*Above-average musical comedy*	77	Vanderbilt	West 48th	Eve. 8.15 Mat. W. & S. 2.30
The Jest	John Barrymore	*Colorful Florentine drama*	255	Plymouth	West 45th	Eve. 8.30 Mat. Th. & S. 2.30
Lightnin'	Frank Bacon	*Delightful character comedy*	618	Gaiety	Bway & 46th	Eve. 8.45 Mat. W. & S. 2.30
The Little Whopper	Vivienne Segal	*A little lie set to music*	147	Casino	Bway & 39th	Eve. 8.15 Mat. W. & S. 2.20
The Magic Melody	Charles Purcell, Julia Dean	*Romantic operetta*	113	Shubert	West 44th	Eve. 8.15 Mat. W. & S. 2.15
Mamma's Affair	Effie Shannon, Robert Edeson, Ida St. Leon	*Comedy of a hypochondriac.*	32	Fulton	West 46th	Eve. 8.30 Mat. W. & S. 2.30
Monsieur Beaucaire	Marion Green, Blanche Tomlin, Lennox Pawle	*Charming romantic opera*	78	New Amsterdam	West 42nd	Eve. 8.30 Mat. W. & S. 2.15
My Golden Girl	Victor Morley, Marie Carroll	*Victor Herbert musical comedy*	16	Nora Bayes	West 44th	Eve. 8.30 Mat. W. & S. 2.20
My Lady Friends	Clifton Crawford	*Sparkling farce*	88	Comedy	West 41st	Eve. 8.30 Mat. Th. & S. 2.25
The Night Boat	John E. Hazzard, Ada Lewis	*Excellent musical comedy*	16	Liberty	West 42nd	Eve. 8.30 Mat. W. & S. 2.20
One Night in Rome	Laurette Taylor	*Comedy of a palmist*	89	Cohan	Bway & 42nd	Eve. 8.45 Mat. W. & S. 2.30
The Passion Flower	Nance O'Neil	*Tense Spanish drama.*	39	Greenwich Village	Sheridan Sq.	Eve. 8.45 Mat. Th. & S. 2.45
Passing Show of 1919	Blanche Ring, Chas. Winninger	*Zippy, extravagant revue*	149	Winter Garden	Bway & 50th	Eve. 8.15 Mat. Tu., Th., S. 2.00
Pietro	Otis Skinner	*Comedy drama of Italian-American*	32	Criterion	Bway & 44th	Eve. 8.30 Mat. W. & S. 2.30
The Power of Darkness	Theater Guild	*Tolstoy's Drama of debased natures*	32	Garrick	6th & 35th	Eve. 8.30 Mat. Th. & S. 2.30
The Purple Mask	Leo Ditrichstein, Brandon Tynan	*Cloak-and-dagger melodrama*	47	Booth	West 45th	Eve. 8.45 Mat. W. & S. 2.30
The Ruined Lady	Grace George	*Light comedy.*	32	Playhouse	West 48th	Eve. 9.00 Mat. W. & S. 2.30
Ruddigore	Society of American Singers	*Noteworthy revival*		Park	Columbus Circle	Eve. 8.15 Mat. W. & S. 2.15
Scandal	Chas. Cherry, Francine Larrimore	*Comedy with a punch*	186	39th St.	West 39th	Eve. 8.45 Mat. W. & S. 2.40
The Sign on the Door	Mary Ryan, Lee Baker, Lowell Sherman	*Melodrama with a murder*	69	Republic	West 42nd	Eve. 9.00 Mat. W. & S. 2.30
Smilin' Through	Jane Cowl	*Play of spirit influence*	55	Broadhurst	West 44th	Eve. 8.45 Mat. Th. & S. 2.30
The Son-Daughter	Lenore Ulric	*Pell Street dramatized*	103	Belasco	West 44th	Eve. 8.30 Mat. Th. & S. 2.20
The Storm	Helen MacKellar	*Fires of love and forests*	159	48th St.	West 48th	Eve. 9.00 Mat. Th. & S. 2.30
Trimmed in Scarlet	Maxine Elliott	*Reviewed in this issue.*	16	Maxine Elliott'	West 39th	Eve. 8.30 Mat. W. & S. 2.30
Wedding Bells	Margaret Lawrence, Wallace Eddinger	*Bright comedy of love and lovers.*	111	Harris	West 42nd	Eve. 8.45 Mat. W. & S. 2.30
Vaudeville						
Vaudeville	Harry Fox, Blossom Seeley, Victor Moore	*Vaudeville*		Colonial	Bway & 62nd	Eve. 8.00 Mat. daily 2.00
Vaudeville	Eva Tanguay, Wellington Cross	*Vaudeville*		Palace	Bway & 47th	Eve. 8.00 Mat. daily 2.00
Vaudeville	Emma Haig, William Seabury	*Vaudeville*		Riverside	Bway & 96th	Eve. 8.00 Mat. daily 2.00
Motion Pictures						
All of a Sudden Peggy	Marguerite Clark	*Comedy of a love tangle*		Rialto	Bway & 42nd	1 P. M. to 11 P. M.
The Beauty Market	Katherine MacDonald	*Society Drama*		Academy	14th & Irving	11 A. M. to 11 P. M.
The Fortune Hunter	Earle Williams	*Comedy of young man's enterprise*		Academy	14th & Irving	11 A. M. to 11 P. M.
The Great Air Robbery	Lieut. Locklear, Francelia Billington	*Thrilling melodrama*		Broadway	Bway & 41st	12 M. to 11 P. M.
The Little Shepherd of Kingdom Come	Jack Pickford	*Story of Kentucky life.*		Strand	Bway & 47th	1 P. M. to 11 P. M.
On with the Dance	Mae Murray, David Powell	*Story of cabaret life.*		Rivoli	Bway & 49th	1 P. M. to 11 P. M.
The Paliser Case	Pauline Frederick	*Strong emotional drama.*		Capitol	Bway & 50th	1 P. M. to 11 P. M.

FASHION FORECAST FROM THE FOOTLIGHTS

BY MLLE. RIALTO

Maxine Elliott Displays Some Exquisite Gowns in Her New Play—Striking Spring Sport Togs Seen in "My Golden Girl."

AN event in this week's theatricals was the return of *Maxine Elliott* to our stage. And may it be noted immediately that *Miss Elliott* returns as good to look upon and as exquisitely gowned this season as we have ever seen her. Pale grey was chosen for her first gown and in it the dark beauty of *Miss Elliott* was set off to the best advantage. The gown was made along

Long Straight Lines

and had a slightly draped corsage and a long tunic which was trimmed with bands of chinchilla squirrel fur. The fur also trimmed the back of the upstanding collar which was a feature of the gown. From this collar, a long train fell to the ground and terminated in the fur bands of a narrow belt caught in the train at the waistline, and so carried out in detail the gracefulness and slimness of the design. A hat of gray, with a high, turned-up brim was a very fetching piece of millinery and was decidedly becoming. And next, though the title of the play was "Trimmed in Scarlet", *Miss Elliott* appeared in a

Severe Black Velvet

evening gown which was devoid of color with the exception of the jewelled frontpiece worn at the low cut bodice. This gown revealed the beautiful arms and shoulders of *Miss Elliott,* as it was sleeveless and was cut low in front and in back. The skirt was draped about the hips, but was plain and narrow at the bottom and had a tiny train which fell in sweeping lines from the waist. A crushed strawberry evening wrap, trimmed with dark fur completed a very beautiful picture And next *Miss Elliott* donned

A Morning Robe

of regal appearance. It consisted of a Juliet gown of exquisite crepe silk which fitted the form snugly and fell gracefully into a slight train. But the most beautiful part of the robe was the wrap of heavy embroidered white silk which was worn over it. This had narrow bands of red fox fur at the neck and elbows and gave it its unusual and needed bit of color. This robe alone attracted a bevy of fashion seekers, for it is most unusual and very lovely to look upon. *Miss Elliott's* gowns were designed by *Winifred Sullivan,* as was the

Sand Colored Suit

worn by *Sylvia Newton.* This little suit had the very breath of Spring in it even if it did have a bit of dark brown fur at the neck and sleeves. It was of some light, silken material and so fell in soft folds. The jacket was very plain, and had a narrow belt which just faintly outlined the waistline—which fashion rumors, must appear in its proper place in the coming season. The skirt was without trimming and had neither folds nor fullness to relieve its simplicity. A bright little

Hat of Flowers

in the soft rose and blue tones gave the suit a needed touch of color. The hat was close fitting and very sweet and simple. It is one of the popular spring models—being completely made of flowers and leaves. Another style which threatens to take hold upon the jeune fille who looks to Paris and Fifth avenue for her models, is the turned up hat, which after the large, drooping hats and little pulled down over the eyes tocque and low-brimmed bits of millinery that have been in vogue all winter, comes as a relief. So this season we shall be able to tell the color of my lady's eyes.

The open season of Spring sports and fun is on in full fury. The entire first act of "My Golden Girl" is given over to an exhibition of

Fetching Sport Togs

made in the shops of *Paul Arlington, Inc.* And all were well worth a second glance. Two features of the sport skirts were the models of accordion plaited crepe de chine, and those of narrow dimensions made of baronet satin. With these skirts were jackets, of the smock, bolero, Eton, and French Latin Quartier variety — all dazzling in color and of the new sport silk materials and design.

Particularly good looking was a little outfit worn by one of the chorus girls. This had the baronet satin skirt over which was worn a coatee of orange and white blocked satin. The coat was caught in at the waistline with a girdle of the white satin, and the baronet was also used in effective collar and cuff trimming. With it was worn an orange tam o' shanter. And as many in the play affect this headgear, it seems safe to predict the

Return of the Tam

to its accustomed popularity. *Marie Carroll,* who has the leading role in "My Golden Girl" wears a black velvet tam in the first act with a sport outfit which is very gay and colorful. It consisted of a white crepe de chine accordion plaited skirt and a vivid flame colored jacket of straight lines made of summer weight velvet and was tied at the Eton collar with narrow flame colored ribbons which fell in graceful lines far below the knees.

Accordion Plaiting

in general seems a certain part of our spring and summer styles. It is used in woolen and heavy blocked and plain materials for Spring wear with sweaters and jackets and also serves as an excellent skirt fashion in thin silks and chiffons. It promises to be very much in vogue.

Helen Bolton, in a prominent role was seen as a fascinating affinity and also sang some of Victor Herbert's melodies pleasingly. Her entrance was made under very favorable conditions for she appeared in a very striking white broadcloth and silk afternoon gown with which was worn a very stunning, becoming hat of black, the brim of which rolled from the face and had dashing

Bird of Paradise

trimming at the side. Later *Miss Bolton* wore an evening gown which called forth many oh's and ah's from both sexes. The waist, cut low in the front, and still lower in the back, was made entirely of black sequins and had two narrow shoulder straps of the same glittering black. The skirt was of rich black satin, with very little fullness and no trimming with the exception of the black sequins which decorated the hem and a puffed pannier effect at the hips. A delicate rose of pale pink was worn at the waist. The thinnest of silk stockings and black satin slippers with steel buckles also added to the appearance of the gown.

DORIS KENYON

always good to gaze upon, is specially pretty in a charming French frock of Pussy Willow, which features the plaited apron effect so popular in early Spring models

JANE COOPER

who was a winsome heroine in "The Light of the World," has solved her summer wardrobe problem by the effective use of Kumsi-Kumsa silk in her sport outfit by L. L. Warshauer. The parasol, vestee and chic, turned up hat are all of this smart silken material

EDITH DAY

who, in "Irene," nightly sings of her Lucile frock of Alice blue. The dress is of indestructible voile, artistically trimmed with chinchilla squirrel fur.

MAXINE ELLIOTT

enhances her famous beauty in "Trimmed in Scarlet" by her excellent taste in chic gowns. Here she is seen in a gown of pale gray, made by Winifred Sullivan, which sets her off to decided advantage. The gown, of long straight lines, is decorated with chinchilla squirrel

STAGE NEWS OF THE WEEK

WORK BEGUN ON BIG THEATER

Second Largest Playhouse in New York to Be Erected at Broadway and Forty-fifth Street

WORK has been begun on the combined theater and office building at the northeast corner of Broadway and Forty-fifth street. The structures are being erected by the Marcus Loew Realty Corporation, which purchased property last August.

To clear the site fifteen old structures are being torn down. Nine are on Forty-fifth street, all old residences except the former Arcadia Hotel, an eight-story building immediately adjoining the Lyceum Theater. Five old houses covered the Forty-sixth street frontage.

One of the ancient red brick houses on Forty-fifth street, set back from the street, was the early home of the actress Annie O'Neill, who played leading parts with the elder Salvini and later became the wife of the late Henry D. Miner.

The upper floors of the old houses on the corner of Broadway and Forty-fifth street have been famous in theatrical circles for more than a decade as the Bartholdi Inn, started by Mme. Bartholdi in 1899 and recently conducted by her daughter, "Polly." Charley Chaplin lived for a time at the Bartholdi, and other patrons were Pearl White, Mack Sennett, Dorothy Dalton, D. W. Griffith, and Eva Tanguay. There were about one hundred rooms, and the inn was always filled.

The projected buildings will cost about $2,500,000. They have been designed by the architect, Thomas W. Lamb, who has planned many of the large theaters in the Times Square area. The office building presents an attractive facade in the Roman classic style. It will occupy all of the Broadway front, with a depth of sixty feet on Forty-fifth street, immediately opposite the New York Theater. In the center of the Broadway frontage will be the main entrance to the theater, the latter occupying all of the large space in the rear.

The theater will accommodate 3,800 persons. There will be one gallery. It will be the second largest in Manhattan, only being exceeded in capacity by the new Capitol, on Broadway and Fifty-first street.

It will be known as the State Theater. Arrangements are being made to accelerate the construcion by working a full twenty-four-hour day, using three labor shifts, as it is hoped to have the operation completed by next Fall.

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Comstock in Palm Beach

F. Ray Comstock has left New York for Palm Beach, Fla., where he plans to remain about six weeks. Upon his return Mr. Comstock will, in association with his partner, Morris Gest, put into rehearsal two new comedies which will be given Spring tryouts on the road with a view to a New York presentation next season. One of these plays, entitled "The Checker Board," is by Fred and Fanny Hatton, while the other, "The Cave Girl," is by George Middleton and Guy Bolton, authors of the highly-successful "Adam and Eva," now running at the Longacre.

Mr. Comstock plans a new Princess Theater musical production featuring the Dolly Sisters in May.

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Last Week of French Plays

The company from the Theatre Parisien, which is now in its last bill for the present season, will leave for Montreal immediately following the performance Saturday evening. They open the following Monday in "Les Blues de l'Amour," and will play a later season in New York.

Rollo Peters has sailed for London, where he is to execute several contracts for stage designing. He has received an invitation from Madame Bernhardt to meet her in Paris.

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Cast of "Tragedy of Nan"

Walter Hast and Morris Rose have engaged the following players for the support of Alexandria Carlisle in Masefield's "The Tragedy of Nan": Philip Merivale, Beatrice Noyes, John Harwood, Annie Hughes, Charles Francis, Harry Ashford, Charles F. Moore, Mabel Hicks, Frank Gregory, Susan Given and David Urquhart.

War Decorations

Major Charles E. Spratt, of the Lambs' Club, has just been decorated by the Roumanian Government for his work with the American Red Cross, having been made a Chevalier of the Order of the Star of Roumania. Colonel William Warfield of the Players' Club, has also been decorated by the same Government, being made an Officer of the Crown of Roumania. Lieut. Richard G. Hirsch, of 304 Clermont Avenue, Brooklyn, joint author of *Sweet Adeline*, has been decorated by the Serbian Government for his services with the Red Cross at Salonica.

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Open "Ben Hur" Again

Klaw and Erlanger opened their twenty-first season with "Ben Hur" last Monday night at the Forrest Theater, Philadelphia. The production is under the personal direction of A. L. Erlanger. "Ben Hur" was presented originally at the Broadway Theater in 1899.

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"Jane Clegg" Next

"The Power of Darkness" will be withdrawn from the Garrick Theater on Feb. 21 and the next production of the Theater Guild will be "Jane Clegg," by St. John G. Ervine, author of "John Ferguson." Margaret Wycherly will assume the title role.

TEN YEARS AGO TODAY

"Madame X" Produced at the New Amsterdam Theater.

Premiere of Ethel Barrymore in "Mid-Channel" at the Empire.

Paris Sees First Performance of Rostand's "Chantecler."

Gertude Hoffman Presents Elaborate New Act at the Alhambra.

Denham Thompson Returns to Stage in One Act Version of "Old Homestead."

Edison Produces "A Japanese Peach Boy" with Mlle. Pilar Morin.

Mrs. Patrick Campbell Presents Sketch by her Son in Vaudeville.

First Musical Show

Next Monday evening, February 16, Sam H. Harris will present "Honey Girl," his first musical show, at the Apollo Theater, Atlantic City. The cast will include Lynn Overman, George McKay, Sidonie Espero, Cissie Sewell, Ottie Ardine, Edmund Holt, Edwin Elton and others.

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New Show Playing Capacity

The new Sam Bernard-Irene Bordoni show, "As You Were," is playing absolute capacity at the Central, where it is in for a profitable run, with E. Ray Goetz hauling down the biggest share of the b. o. spoils. Even in the face of that terrible storm of last Tuesday the house came within $60 of registering capacity.

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Wrote "Profiteering Blues"

Irving Bilbo, who is as well known in Chicago as New York although Irving is now some busy young man about the Irving Berlin shop, and a young writer named Wilson have turned out a topical number, *Profiteering Blues*.

Third Academy Matinee

The American Academy of Dramatic Arts will present, at its third matinee of the season, a three act play, "The Stricklands," by Allan Monkhouse, and a comedy in one act by Oscar M. Wolff, "Where But in America," will precede the longer play. The performance will take place in the Lyceum Theater, Friday afternoon, February 13th.

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Trouble in Ranks

Trouble between the girls and the management of the Fashion Frolic which recently played the Broadway has resulted in a hitch in the bookings for local theaters. However, the Moss office is playing out a number of contracted weeks, the act being in one of Moss' Brooklyn houses this week.

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Theda Bara Here Mar. 1

Theda Bara in "The Blue Flame" will be presented here by A. H. Woods on March 1. Included in the supporting cast will be Allan Dinehart and Donald Gallaher.

IS THAT SO!

Beth Martin, a daughter of Riccardo Martin and Madame Ruano Bogislav, has been engaged to appear with Walter Hampden in "Washington."

Lubovska, the dancer, is to make an elaborate revival of a famous French pantomime next season. She is to appear in Paris this summer, and will follow this engagement by appearances in other Continental cities.

A grievous error was published in the account of "Scarlet" under New Acts. The revised and correct billing of the programs announce Charles Norman as the villain, "Coast-to-Coast" Taylor, and William Nunn as "Parson" Smith. THE MIRROR welcomes this opportunity for correction.

Mercedes DeCordova, a sister to Pedro de Cordova, has been added to the cast of "The Passion Flower" at the Greenwich Village Theater.

Annie Hughes has been engaged to play with *Alexandra Carlisle* in the revival of John Masefield's "Nan," which is to be produced within a short time.

Harold de Becker has been engaged to support *Tyrone Power* in a revival of "The Servant in the House."

Marc Klaw has engaged *Else Alder* as "Mable," the leading feminine role in "Dere Mable," his musical production which is now on tour and which will be seen early next month on Broadway.

Emmanuel Reicher, producer for the Theater Guild of "The Power of Darkness," at the Garrick Theater, has assumed the role of Akim in the play for the remainder of its run, succeeding in the role *Frank Reicher*, his son.

Cortez and Peggy, the Spanish dancing team in "Always You," will sail for Paris early in April to fulfill an engagement there with the Spanish piece, "Jardins de Mercie."

Eddie Miller, now with the "Passing Show" at the Winter Garden, and *Lee Joseph* will go into the Avon Comedy Four act in the same show, replacing *Adams and Rash*. *Miller* will retain his former role in the piece and also work in the scenes with the quartet.

Alma Francis, after a successful series of musical comedy engagements, is making her vaudeville debut with *Harry Tighe*, in an act billed as Tighe and Francis.

John Harwood is staging "The Tragedy of Nan," in which *Alexandra Carlisle* and a special company are to appear at a series of matinees at the Thirty-ninth Street Theater.

Boots Wooster, with *Leo Ditrichstein* in "The Purple Mask," is trying to convince people now that she is sixteen years old, that her real name is *Ruth McVine*. People, however, are obdurate and cling to "Boots."

Andrew Lawlor has been engaged by *Mr.* and *Mrs. Coburn* for the part of a youngster in "Three Showers," the new comedy with music now in rehearsal.

STAGE NEWS OF THE WEEK

PLAYGOERS DEFY WEATHER

Amusement Seekers Are Not Deterred by Transportation Difficulties—Stage Paraphernalia Held Up

In spite of the difficulties in transportation resultant from the recent weather conditions, all the theatres in New York report that business is as good as usual, which means that attendance is enormous.

Inquiry at the box-office revealed that nearly every production on Broadway is selling out. As much of the play-going public comes from the suburban districts, where the snow has caused serious difficulty in getting into the city, the heavy advance sales of seats is considered remarkable.

As a result of the warm weather, officials of the street railway companies are hopeful of resuming full service at once. Several lines have already started partial operation.

The trucking situation the first of the week worked hardships on some of the performers in the various vaudeville theaters. Many acts were compelled to appear without their proper scenery, costumes and make-up.

The thaw simplified the task of clearing the thoroughfares which confronts the Street Cleaning Department; 9,000 "extras," in addition to the regular force of 2,500 and 1,500 workmen of the contractors, were engaged in fighting the piles of snow. In all about 13,000 shovelers were laboring in the five boroughs of the city. This force, however, has been entirely inadequate to meet the situation.

College Men in Chorus

In the chorus of "Irene" are eight Columbia University men who, according to a statement issued by the Vanderbilt Producing Company, have chosen this means of self-support while fitting themselves for the several professions of medicine, surgery, dentistry and pharmacy. All are ambitious young men who have been obliged to "work their way" through school, and to whom the opportunity of turning their singing and dancing accomplishments into economic channels has come as a great boon.

James Montgomery, the author of "Irene" is said to be the originator of the novel idea of employing this superior class of men instead of the common garden variety that can be hired by the dozen any time in Broadway.

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NowChicago ManagersMerger

As a result of the amalgamation of the Allied Amusement Association and the Chicago Managers' Association the combined organization will hereafter be known as the Chicago Managers' Association. The mergerizing interests met at the Morrison Hotel, Chicago, last Friday. All branches of amusements are represented. Samuel Atkinson has been elected business manager of the new organization. The directors include Harry Riddings, J. J. Rosenthal, U. J. Hermann, Nathan Ascher and Aaron Jones.

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Klaw Gets Viennese Operetta

Marc Klaw has just obtained the rights to a new operetta by Emerich Kalman which has been produced in Vienna. According to reports, there are several novel ideas in the new work. One is a return to the classical traditions of operetta, putting dance music in the background and giving the chorus more important work to do.

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Santley and Sawyer in Vaudeville

Joseph Santley and Ivy Sawyer, stars of Charles Dillingham's "She's a Good Fellow" are contemplating a vaudeville engagement, it is said, to begin early in March.

At the Pekin

Arthur Hunter is rehearsing a new show for the Pekin to replace the one he has running at present. It is called "The Dardanelles" and will have 14 people, 8 in the chorus. Rose Bernard, Sam Fletcher, Julia Shideker and Effie Fredericks will be featured. The Musical Hunters will continue furnishing the musical program. Phil Gerton and Agnes Daly will act as host and hostess.

Arvid Paulson Returns from France and Is Again on Stage

Arvid Paulson, who at the outbreak of the war was playing Nago in "The Willow Tree," and who at the close of the New York season of this play in June, 1917, enlisted as a private in the 27th Division, was one of the last of this division to return. Paulson was demobilized in France, and served afterwards for a while at the U. S. Embassy in Paris.

Since his return to America four months ago, Paulson has appeared in two plays, "Mommer" by Edward Goodman, and "Curiosity" by H. Austin Adams, in which he scored a big hit in the role of "Quong." He is soon to appear in another play in New York in English, but may also be seen in one of Strindberg's historical plays in the original Swedish and in a play in French.

Paulson, who was one of the first of the acting profession to volunteer for the Army, was at that time a citizen of Sweden, but has since become a naturalized American.

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Leavitt At Central

Leo Leavitt is now personally managing the Central Theater, switching to that house when "Fifty Limited" ended its engagement at the Comedy. Leavitt is popular and capable.

Friedlander Plans to Devote More Time to Vaudevilie

William B. Friedlander, now that his part with the Anderson "Frivolities of 1920" is finished and his song hits with that show are bringing in some nice fat weekly royalties, is devoting more time to his vaudeville activities.

One of the first of his newest offerings entitled "December and May," with Marion Davis (Fern and Davis) featured will have special music and lyrics by Friedlander. He plans a novelty in having five full sets of scenery set in full view of the audience without any of the players leaving the stage at any time.

Harlan Thompson, now associated with the Friedlander office, has collaborated with Mr. Friedlander in turning out a brand new review styled "Cave Man Love" (Mr. Friedlander supplied the music and lyrics) which is a travesty on the subject of re-incarnation. There will be five principals and four gorgeous scenes.

Mr. Thompson has also written a twelve-minute drama, "Mary, Myrtle and Jane," which will have Irma Lerner as its principal woman. This is to be directed by Frederick Stanhope, who staged "Clarence" for the George Tyler offices.

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Chicago Show Changes

Owing to a theater shortage in Chicago, arrangement has been effected between the Shuberts and Al. H. Woods whereby the former's "Monte Cristo, Jr.," opens at the Woods Theater February 29. "A Voice in the Dark," which is not doing the business expected, takes to the road. The Shuberts open their "Gaieties" at the Garrick, Chicago, March 6, with "Hello Alexander" going on the road. As the Woods and Garrick are side by side this means two Shubert musical shows will be in operation at the same time.

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"Every Little Thing" Opens

Arthur Klein's production of Wilson Collison's latest farce, "Every Little Thing," opened at the Stamford Theater, Stamford, Conn., on Friday, January 30. The cast includes Arthur Aylsworth, Anzonetta Lloyd, Paula Shay, Ione Bright, Constance Beaumar, Ruth Tomlinson, William H. Powell and Frederick J. Ozab.

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Courtenay in "The Clam Digger"

At the conclusion of his season as star in "Civilian Clothes," William Courtenay will be presented by Oliver Morosco in a new play by Eleanor Hinckley, entitled "The Clam Digger." This is another of the Harvard play contest plays.

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American Tilts Sunday Price

The New York *American* has sent forth word to its dealers that hereafter the Sunday edition will be sold at 10c retail. Other Sunday papers are expected to follow suit with the rumor that they may also cut down in size, owing to the print-paper shortage, and that the theatrical advertising rates are also to advance accordingly.

TWENTY YEARS AGO TODAY

Olga Nethersole Presents "Sapho" at Wallack's Theater.

Nat Goodwin and Maxine Elliott Produce "When We Were Twenty One."

"The Ambassador" Produced at Daly's with John Mason and Mary Mannering.

The Great Lafayette Heads Bill at Koster and Bial's.

Ibsen's "The Master Builder" Receives First American Performance.

David Belasco Purchases American Rights to "Madame Butterfly."

Digby Bell Offers New Monologue at Proctor's Palace.

Final Bill of French Players

The company of French players which has occupied the Theater Parisien for the past five months, announces its concluding bill this week which will include a musical comedy by Robert Casadesus, the art director of the company, who will likewise play an important part. "Miss Flirt" is the title of the little musical play.

• • •

Helen Keller in Vaudeville

It is reported that Helen Keller, the remarkable woman who has overcome the limitations of deafness, dumbness and blindness, will play a short engagement in vaudeville. She will tell how she has accomplished her education, and will also give some demonstrations of lip reading.

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Jean May in "Tragedy of Nan"

Jean May, niece of Alexandra Carlisle, will appear in "The Tragedy of Nan," in which her aunt will soon be presented at the Thirty-ninth Street Theater in a series of special matinees. This will be her first appearance on the stage.

Russian Isba Next Week

"Russian Isba"—three acts of a Russian village fete, or a two-hour peasants' festival of song and dance, staged and produced by Serge Borowsky, Moscow opera baritone, will be presented at the Belmont Theater week of Feb. 16. The company includes forty-five people, soloists, chorus and dancers, Balalaika orchestra, special scenery and costumes.

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Rowland at 44th Street

Walter Rowland, who for some time successfully managed the Central Theater at Broadway and 47th Street, is now managing the 44th Street Theater for the Shuberts. Herman Fuchs, one of the most popular treasurers in New York, is the 44th Street treasurer.

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Reicher Succeeds Son

Emmanuel Reicher, producer for the Theater Guild of "The Power of Darkness" at the Garrick Theater, will assume the role of Akim for the remainder of the run of the Tolstoy play. Frank Reicher, his son, created the part here.

BILLY BEARD

Taking Many Encores with His Own Song, "There's a Time and Place for Everything." Published by C. Arthur Fifer Music Company.

AT THE VAUDEVILLE HOUSES THIS WEEK

REVUES SEEN AT THE ALHAMBRA

Seabury's Frivolics and the Love Shop Please Harlemites

Girls and more girls and all very pretty predominate the bill of the Alhambra this week. They make their appearance in the musical revues. The *Love Shop* and *Seabury's Frivolics* ran neck to neck for the honors, but neither won more than the other. *Felix and Fisher* were moved from last spot to opening with their gymnastic demonstrations. They were heartily received. First position at this house seems to be an opportunity for the patrons to warm up.

Following them was *Dotson*, the colored entertainer, in his lightning dance offering. He is certainly an agile individual for the steps that he executes are astounding in every sense of the word. The skating trick was the most popular one with the audience. He also intermingles funny banter that is breezy and bright. A gag line "guess I'll dance some now," which he states after he is nearly breathless from dancing, gets him many laughs.

Then came *Paul Decker* and Company in "—— & Son," a comedy in one act, written by *Edwin Burke*. This offering was mildly entertaining at the start, but after *Frank McDonald, Helen Vallely* and *William Morris* added their bit it speeded up to laughter getting proportions.

Harry Tighe and *Alma Francis* were next with a turn that was nothing out of the ordinary. *Miss Francis'* charming manner and attractive personality helped Tighe to put over his nonsense material. Their reputation in musical comedy does not help them to any popularity. Their best song was *When My Baby Smiles*.

The *Love Shop* then followed and ended the first part of the program. It has been changed considerably for most of the superfluous matter that was in it when it made its appearance at the Colonial has been cut out. It is now more readily comprehended. During intermission some young man in the audience kept repeating the "spotlight" gag of the *Williams and Wolfus* turn that received the ripples of laughter from the crowd.

Rose Clare then made her appearance with her excellent act, in which she depicts the styles that young ladies in 1950 will use. She also gives a lecture of the routine of a schoolroom of 1950, having as subjects the champagne bottle, the alarm clock and the shimmy dancer. She proved herself highly amusing.

William Seabury and Company followed with their musical revue. The *Hope Sisters, Seabury* and *Buddy Cooper* at the piano broke a few fingernails by his steady pounding of the ivories. *Harry Hines* came on next with his hokum and sang a few songs, some of which were *He Went In Like a Lion and Came Out Like a Lamb* and *All the Boys Love Mary*. He was enthusiastically received. *Delmar and Cobb* ended the evening's entertainment with a balancing exhibition.

NURNBERG.

Two Revues at the Alhambra—Rose Coghlan, Marie Cahill, and Belle Baker at the Palace—Georgia O'Ramey at the Colonial in New Act

SONGS RAMPANT ON PALACE BILL

Song Writers Vie With Artists in Putting Numbers Over

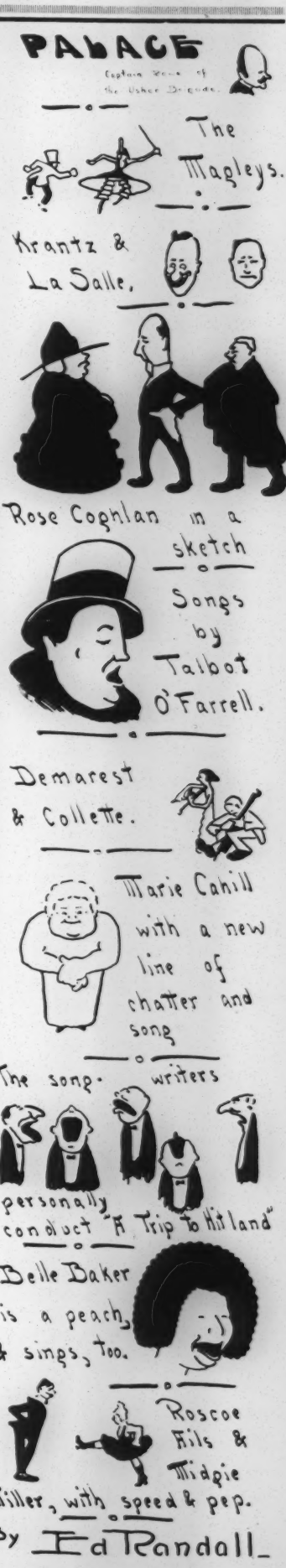
Songs deluged the *Palace* show Monday afternoon until there was little left for the remainder of the variety entertainment to corral in the way of attention. However despite a succession of hits by songsters that included *Harry Kranz* and *Bob LaSalle, Talbot O'Farrell, Marie Cahill* and *A Trip To Hitland* which had ten popular songwriters in its personnel, and *Belle Baker* in her second consecutive week, an unqualified success was registered by *Rose Coghlan* in a vaudeville version of "Forget Me Not. A laughing hit was made by *William Demarest* and *Estelle Collette*, the *Magleys* made a splendid impression with their dancing in the opening spot while *Roscoe Ails* and *Midgie Miller* and the jazz band held everybody in for a finish that was worth waiting for.

The show was full of entertainment for the lay man and it mattered not that a song avalanche had preceded the *Belle Baker* turn this popular entertainer had to respond with encores with *Aila Aila* rendered in splendid voice. And with *Roscoe Ails*, that eccentric, jazzing, sliding, acrobatic dancer, closing the bill with a hurrah the folks filed out satisfied that show was a humdinger for the money. The *Magleys* have a pleasing act; it's well staged and the young man and woman handle their routine most effectively. Their closing dance number proved a great applause getter and stopped the show for a few minutes.

On second were *Kranz* and *LaSalle* using *Don't Put A Tax On The Beautiful Girls, Dancing At The Moving Picture Ball* (a new one at the Palace corner), *Come On And Play With Me, Sweet Baby* and *Oh, Doctor, Oh Doctor*, which is a new lyrical version of "dry times" to *The Vamp* music, with the dancing imitations by *LaSalle* scoring a happy hit.

The audience seemed to enjoy *Rose Coghlan's* work immensely and rewarded the actress at the finish so enthusiastically that she made a little speech in which she recalled acting the original version of "Forget Me Not" at *Wallack's Theater* years ago. *Miss Coghlan* was in good spirits and did unusually well in her main emotional scenes. After the Irish tenor, *Talbot O'Farrell* had debutted successfully, a surefire laughing hit was credited to *Demarest* and *Collette* while *Marie Cahill* closed the first part, with her merry telephonic chatter with a supposed feminine friend causing no end of laughter. Among her songs were *The Girls All Love Mary Comin' Through The Rye, When The Leaves Begin To Fall* and

(*Continued in fourth column*)


PALACE
The Magleys.
Krantz & La Salle.
Rose Coghlan in a sketch
Songs by Talbot O'Farrell.
Demarest & Collette.
Marie Cahill with a new line of chatter and song
The song writers personally conduct "A Trip to Hitland"
Belle Baker is a peach, & sings, too.
Roscoe Ails & Midgie Miller, with speed & pep.
By Ed Randall

(*Continued from second column*)

Come and Cuddle. Miss Cahill was in good voice and her audience was with her from the start.

Right after intermission appeared *A Trip to Hitland* with ten song writers, namely *Nat Vincent, Leon Flatow, Bernie Grossman, Billy Baskette, Billy Frisch, Sam Ehrlich, William Donaldson, Bobby Jones, Al. Siegal* and *Jimmie Brown* in a routine of songs, new and old, with the new numbers including *I'm Telling You, The Laughing Vamp* and *You and I*.

Belle Baker, vaudeville's favorite, intermingled some new numbers with some of her former standbys and one of the biggest hits of the day was tacked to her credit. In her routine were *Go Around With A Smile, Solomon Thinks He Is A King, Since Mariautch Learned To Shimmy, I Love Him, How I Laugh When I Think How I Cried About You* (with an accompaniment that is new and melodious), *Put It On, Take It Off* and *Aila Aila*. The *Ails-Miller* combination was irresistible.

MARK.

BLITHE BILL AT THE COLONIAL

Alan Brooks Pleases Exceedingly With His Splendid Act

Something must have been wrong back stage at the Colonial on Monday afternoon for the performance was a quarter of an hour late in starting. The audience became quite restless and clapped their disapproval. The annunciator was also helping to make things restless with wrong announcements of acts. One side stated a certain act and the other side an altogether different act that proved exceedingly confusing.

Finally the orchestra made its appearance and the performance began with *Frank Brown* playing syncopated popular airs on the xylophone. He went very well considering his position. *Farr and Farland* were then moved up from sixth spot into second spot, and despite the position and the opposition that seems to be against them (because of their English nativity) they received an abundant share of applause. The program states that they are eminent English comedians. They may be excellent British entertainers, but they are not what America considers bigtimers.

After them came the musical revue called "A Reckless Eve" that struck a happy medium. It is a beautifully staged turn with catchy musical numbers. Some of the numbers that were best liked were *Can Anybody Tell Me of a Jazz Romeo for I'm a Jazz Juliette, In the Springtime I Love You* and *Just Raise Your Skirt a Little Bit, a Little Bit*. The individuals who contributed efficient support were *Esther Jarrett, Cecil Summers* and *Jack West*. A handsomely gowned chorus also helped considerably in making the act attractive to the eye as well as pleasing to the ear.

Georgia O'Ramey, a musical comedy comedienne, assisted at the piano by *Clarence Senna*, formerly with

(*Continued on page 268*)

DANCING ACT TOPS ROYAL BILL

Mosconi Brothers and Rest of Family Stop the Show

The Royal is celebrating its anniversary this week with a ten act bill topped by the popular dancing team, *Louis* and *Charles Mosconi*. They are assisted by their family consisting of father, sister and two brothers. The senior *Mosconi* is the originator of the style of dancing presented in this turn which they call "A Sensational Dance Revue." He is quite as agile as his youthful progeny, though he shows evidence at times of being winded. They stopped the show and had to respond to a number of curtain calls, but refrained from doing any more dancing.

Monday the *Donald Sisters* opened with an amazing balancing offering that was in every way astounding, because of the fact that they are women doing masculine work. The audience were aware of their remarkable demonstration and applauded heavily. Following them were *Thomas F. Swift* and *Mary E. Kelley* with their comedy double intermixed with a few catchy songs; namely, *My Buddy* and *When You're Alone*. It is a domestic sort of thing bearing strongly on the whims and fancies of newly-weds. The patrons seemed to like it and expressed their approval.

After them came *Libonati* with his xylophone upon which he played a number of popular tunes. He is programmed as syncopation supreme, but we fail to see where that phrase comes in. However, that does not mean that he is not an excellent artist—for he is, but syncopation is not his forte. Second spot is noted as a sort of difficult one, but this idea was put aside for him, as he had to play three encores.

A splendid little act is "The Bide-A-Wee Home" turn with *Claud* and *Fannie Usher* as the delineators. *Miss Usher* was just as charming and scintillating as she could be. Her role is that of a little girl, and at first sight one would think she was a youngster. Their share of applause was not the least bit small.

Harry Hines came over from the Alhambra and filled in the part left open by the illness of *Blossom Seeley*, who did not appear. His usual line of gossip had the audience in fits of laughter, but we noticed that he mentioned the Alhambra in a number of the gags. This is probably due to a slip of memory of where he was playing. The *Mosconi Brothers* then appeared.

Franklyn Ardell in his comedy playlet entitled "The Wife Saver" got his accustomed quota of hand-clapping. *Harry Breen* also went well with his "kid" hokum, yet he did not seem to put his usual vim in the work. *Dennis* and *Keegan* followed with a pitter-patter turn and got by fairly, after which the *Wheeler Trio* ended the afternoon's long bill with acrobatic tricks.

NURNBERG.

* * *

Bennie Bloom in New York

Bennie Bloom is now in the New York office of Irving Berlin, having been transferred here from the sales and professional department of the Chicago office.

NEW SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

At The Moving Picture Ball	Kranz and LaSalle
Go Around With a Smile	Belle Baker
He Went in Like a Lion and Came Out Like a Lamb	Harry Hines
My Mother's Serenade	Adele Rowland

MAJESTIC—CHICAGO

Stella Mayhew and "The Man Hunt" Score

Stella Mayhew headlines this week's bill at the Majestic. She is supported very nobly by Billie Taylor, an able pianist—who possesses in addition to his piano skill, a voice.

Olympia Desall with her trained animals opened the bill.

Sam Green, with his violin, and *Helen Myra*, in her abbreviated costumes, failed to interest the audience, due to the fact that they need new material.

The Man Hunt is one of the cleverest comedies seen here. It is well acted by *Isolde Illian*, *Arthur Bell* and the others.

Chris Richards, who is running Charlie Chaplin a close second, when it comes to fantastic capering, follows. He makes fun of the preceding act, and then starts dancing and chasing his hat. *Ciccolini* is giving vaudeville audiences a jazz relief and an introduction to real music.

"Indoor Sports," a comedy, went over pretty well, though "The Man Hunt" rather overshadowed it. *Irving and Dode*, who slip into the category of song artists, always please. Their selection of songs is good, and they are able to sing them.

Moran and Wiser with a lot of hats and good comedy closed the bill.

SYTZ.

* * *

PALACE—CHICAGO

Evelyn Nesbit Heads Current Week's Bill

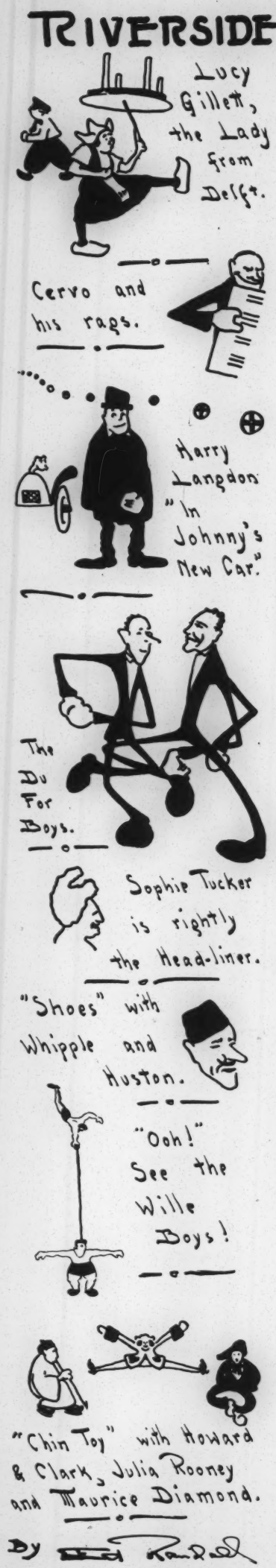
The Palace bill this week is filled with song and comedy with a dash of novelty. *Evelyn Nesbit* is headlining. *The Melnotte* duo, two men in a tight wire act, started things very well. *William Ebs* billed as a ventriloquist with the aid of a dummy and the usual tricks accompanying such acts was a surprise when the dummy turned out to be a mere boy.

The charming *Josie Heather* was a treat indeed. Her songs were written for her and done in her inimitable way. Her gowns were a feast for the ladies. *Ben Bernie* and his violin got the laughs aplenty.

Evelyn Nesbit in her pretentious offering of a new and exclusive song revue deserves special mention. This is the best thing that *Miss Nesbit* has attempted and what she does, is done well.

El Brendel and *Flo Bert* were the comedy hit of the bill. *Miss Bert* is an excellent foil for *Brendel*. *Harry Green* in his comedy playlet "George Washington Cohen," one of Aaron Hoffman's vaudeville gems, was a laughing hit. It is well written and in the hands of capable people. *Georgie Price* and his imitations was splendid. At the finish of his act he pulled *Johnny Dooley*, who was sitting down front, upon the stage and made him do a comedy bit. It brought down the house. *The Three Lordons* closed this excellent bill with thrills aplenty.

BONIEL.


RIVERSIDE
Lucy Gillett, the Lady from Delft.
Cervo and his raps.
Harry Langdon "In Johnny's New Car."
The Du For Boys.
Sophie Tucker is rightly the Head-liner.
"Shoes" with Whipple and Huston.
"Ooh!" See the Wille Boys!
"Chin Toy" with Howard & Clark, Julia Rooney and Maurice Diamond.
By Ed Randall

RIVERSIDE BILL RUNS SMOOTHLY

Harry Langdon a Great Comedian—Sophie Tucker Appears

Sylvia Clark, that classy little clown, had to leave the Riverside Theater Tuesday of this week to go to the bedside of her mother.

Sophie Tucker remains for a second week uptown, and is again easily the headliner. She has more competition this week, however, and *Harry Langdon* proves the laughing hit of the bill.

Lucy Gillett opens the performance almost manfully, because she juggles heavy tables and chairs, and potted plants, with the utmost ease and *sang froid*.

Cervo is a piano accordionist, and his technique is of the high standard that pleases Morningside audiences. The *Du For Boys* always dance extremely well, even spectacularly, and they have also improved their spoken lines now, so that the spontaneity of the applause at their finale cannot be gainsaid.

Harry Langdon, assisted by two very winsome lassies billed as *Rose* and *Cecil*, appears "In Johnny's New Car." It is not by any means a new act, but it is screamingly funny to anyone who ever even saw an automobile. *Langdon*, in appearance, is a joke, and the pretty girls in the act help to bring out his ridiculous characteristics.

"Shoes" is a rather well set little sketch written by *Miss Bayonne Whipple* and *Walter Huston*, and in which they are the actors. Although neatly costumed, it is much below the standard of Riverside acts. The *Wille Brothers* balance each other on long poles, and do clever stunts aloft. *Howard* and *Clark* present "Chin Toy," the musical melange recently seen at the Palace Theater. *Julia Rooney* and *Maurice Diamond* win more plaudits for their individual dancing.

RANDALL.

* * *

BUSHWICK—B'KLYN

Eva Tanguay and Dorothy Shoemaker Features

Marco Twins, grotesque comedians, opened with a unique act. One a midget and the other over seven feet. *Pearson, Newport and Pearson* had a very clever dancing act and their good work did not seem to be affected by their lack of paraphernalia, which could not be delivered. *Edythe and Eddie Adair* in "The Bootshop" brought forth much laughter and applause. *Billy Shoen* in "A Day Off" got by with a little singing.

Dorothy Shoemaker and company in a one-act play, "Life," brought out some very fine acting. The scene is in a den of some house in the slums. *Nina Payne* in her act presented some fine classical dancing and proved herself to be very light and graceful. *Morton and Glass* in their old act, "1920-1950," got away with a good hand and everything went as usual.

Eva Tanguay, with new and gorgeous gowns, took the audience with her songs about herself. Her new one, *Fish*, is great and may some day replace *I Don't Care*. *Four Nelsons* closed with an act full of hoops, rolling them and tossing them in great style.

HUSTED.

(*Vaudeville Bills continued on p.* 268)

Announcement

To meet the demand of their increasing New York patronage the original and only firm of

VAN HORN & SON

(Established 1852)

Manufacturing Theatrical Costumers of Philadelphia, Pa.

Main Office and Factory
919-921 Walnut St., Philadelphia, Pa.

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Wm. H. Fitzgerald, 1520 Broadway, New York City

We design and manufacture theatrical costumes, uniforms and accessories
(MODERN or PERIOD)

Large Capacity Prompt Deliveries Rental Departments

Largest stock in America, to rent for Plays, Photo Plays, Operas, Pageants, Masques, Fetes, Minstrels, Circus, etc.

Efficient, Intelligent Service Guaranteed

NEW VAUDEVILLE ACTS

PALACE—CHICAGO

Gertrude Hoffman Headliner of Last Week's Bill

The incomparable *Gertrude Hoffman* headed a splendid bill at the Palace this week.

The Randolphs in a trick shooting act open the bill. They do some very difficult shooting and were well liked.

Tommy Hayden, late of The Royal Flying Corps, sings English songs rather well and is assisted by *Carmen Ercelle,* a violinist. *Tommy's* version of a baseball game is perfectly delightful and he does a bit of dancing well.

James and Sadie Leonard in a burlesque of Julius Caesar and a man who wore a screamingly funny costume of Mark Antony are in an act that takes well but is really ridiculous and decidedly vulgar. They yell so loudly that it is impossible to hear half their lines.

Lloyd and Wells are new in blackface and were unusually good. Their jokes are fresh; they have some grotesque new dance steps; and they surely can sing Blues. They have a charming girl in a "high-brow" make up that has an exquisite voice. They were easily the most popular act aside from *Gertrude Hoffman.*

James C. Morton and his family follow in a comedy travesty that is funny. Their burlesque of the Caesar act was good but the act has no special point to give it punch and needs new material.

Gertrude Hoffman is always so wonderful that describing her is simply exhausting a supply of adjectives. "The White Peacock" dance is superb and her posturing most effective. "The Spirit of Victory" is an inspiring thing to observe. She gives imitations of Ann Pennington, Eddie Foy, Olga Petrova, Fanny Brice and Bessie McCoy. In the take-off of Petrova she out-Olga's Olga. Her amazing changes are chameleon-like.

Joe Laurie, Jr., that irrepressible comedian, follows with his refreshing humor.

Collins and Hart close the bill in a novelty act. LEE.

(*Alhambra continued from page* 265)

Lillian Fitzgerald in an act of similar pattern, were a decided hit.

Emma Haig and *John Waldron* with their terpsichore novelty turn ended the first half with a brilliant flash. It certainly is an excellent dancing demonstration that *Miss Haig* and *Waldron* offer.

Johnny Small and the Small Sisters in their skit called "Puppy-Love" a kid classic written by *Roy Turk* and *M. K. Jerome* opened after intermission. They were quite interesting but did not seem to get the amount of applause that was due them.

They were followed by the popular *Alan Brooks* with his new comedy dramalet "Dollars and Sense." His splendid ability and his bright little vehicle are well known enough without giving any comment here upon it.

Adele Rowland had a hard time following *Brooks* and because of the late hour due to the late start of the show. The same may be said of the *Curon Sisters* with their flying exhibition who ended the bill.

NURNBERG.

Georgia O'Ramey Offers Songs and Impersonations

Georgia O'Ramey a well-known character comedienne of musical comedy has now taken upon herself a vaudeville act. She has as her assistant *Clarence Senna,* formerly with *Lillian Fitzgerald. Mr. Senna's* ability and his experience with *Miss Fitzgerald* will be a great help to *Miss O'Ramey's* act. Her characterizations are exceedingly humorous, and *Mr. Senna's* piano playing, while not being technically impeccable, is a valuable asset to the turn. His gymnastic manipulations of the ivories is very flamboyant and the audience take it for granted that he is accomplishing remarkably dexterous selections on the pianoforte.

The routine of the act consists of impersonations of different individuals by *Miss O'Ramey.* One of her songs is *What a Position For Me* that is screamingly funny and her other selection a *Cleopatra* song also put the audience in convulsive laughter. *Senna's* part consists of "kidding" the audience and singing a few ditties to coincide with the impersonations of *Miss O'Ramey.*

With the aid of a number of friends in the box seats of the Colonial on Monday afternoon she got an enthusiastic reception for which she had to make the usual speech of thanks. NURNBERG.

* * *

Talbot O'Farrell Registers Favorably at Palace

Talbot O'Farrell is making his "big time" New York vaudeville debut at the Palace this week, with the returns for the big Irish tenor all in his favor Monday afternoon. *O'Farrell* during his turn begged allowance for any shortcomings inasmuch as he no sooner hit these shores than he bumped up against the "flu" and was prevented from opening according to his stage schedule. *O'Farrell* reminds one of the robust tenor stars of former American minstrelsy—*Richard J. Jose* for instance, in the way he works up his songs, in fact his singing is similar in more ways than one. His voice isn't the greatest in the world but it is musically sweet and the big fellow—reminds us also of *Walter C. Kelly* in some respects—and he has a range that is high and expressive. On his low register *O'Farrell* doesn't range so voluminously but his top notes are reached with fervor and effect. In "one." *O'Farrell* devoted 15 minutes to his act, *O'Farrell* relying on several ballads for his opening. The first was *The Kingdom Within Your Eyes,* the second *An Old-Fashioned Lady,* the third *If I Could Paint A Picture,* with a little prayer song, *Send Back My Boy To Me* that was used for an encore. There is something likable about *O'Farrell* that will make him popular in vaudeville. He has personality, bigness, voice and an easy, natural way of singing—shows no inclination to mug his words or try for the classics—and a routine that does not include any done-to-death American ballads. That *Old-Fashioned Lady* number is a pure gem. MARK.

Ten Popular Song Writers in "Trip to Hitland"

A Trip To Hitland, while by no means a novelty, does enable the vaudeville audiences to get a closeup of some of the writers and composers of some of the topical songs who heretofore have escaped the limelight. There are, however, a number in the turn who have appeared in different turns before. The present makeup of the act is *Nat Vincent, Leon Flatow, Bernie Grossman, Billy Baskette, Billy Frisch, Sam Ehrlich, William Donaldson, Bobby Jones, Al Siegal* and *Jimmie Brown.* Five of the writers are at pianos during the entire offering, with *Flatow,* the musical clown. At the opening Monday afternoon at the *Palace,* all the men in Tuxedo outfits, were on except *Bobby Jones,* who appears later during a commotion when inquiry is made as to his absence. From that time on little *Bobby* is the comedian—making timely remarks about the different writers and also pinning rosettes of identification on each man when his numbers are played or sung. Naturally *Bobby* pins a few on himself. While a medley of the choruses of hits that were written by different members of the aggregation the best part of the new turn was the new numbers that were introduced. *Sam Ehrlich* acted as a sort of interlocutor or master of ceremonies or spokesman and did it in true thespian manner. *Bernie Grossman* sang a new one by him entitled *I'm Telling You. Billy Frisch* offered another new number, *The Laughing Vamp.* This scored such applause that an encore was demanded. Then the comic of the crowd, *Bobby Jones,* sang a new mother and home ballad with *Underneath The Skies Of Home, Sweet Home,* as the tag line. This had a sentiment that touched a responsive chord and was roundly applauded. Then *Spokesman Ehrlich* said the boys would offer a novelty, that a song with music and lyrics would be composed then and there by the entire outfit. In harmonious efforts came a ballad entitled *You and I* that is sure to score a lasting hit long after the present turn is disbanded. *Nat Vincent* sang it. MARK.

* * *

ORPHEUM—B'KLYN

Valeska Surratt and Tarzan Share Chief Honors

Valeska Suratt and Company presented her sensational sketch called "Scarlet" from the facile pen of Jack Lait. *Tarzan,* the sensation of the season, certainly amused the kiddies as well as the grown ups. The balance of the bill included *Margaret Young* with her songs; *George Ford and Flo Cunningham* offering their laughable, tuneful peppy skit called "Even as You and I", by Blair Treynor; *Jack McLallen* and *May Carson* presenting their whatnot entitled "Oh Sarah"; *Delmore and Lee* offering their remarkable wrisly feats; *Glenn and Jenkins* in a song and dance offering called "Working for the Railroad"; *Bartram and Sexton* offering their "Southern Smiles and Songs" and *Ryan and Ryan.* WALKER.

81ST STREET HAS GOOD BILL

Spanish Revue and McFarlane Sisters Divide Honors

A quiet bill without a hint of jazz anywhere about it is on view at the 81st Street Theater this week. In spite of the jazzlessness, or perhaps because of it, the audience responded eagerly Monday afternoon and the performance proved to be a most enjoyable one.

Two acts are of prime merit: the *Spanish Revue,* which is more or less familiar to vaudeville habitues, and *Marie* and *Mary McFarlane,* singers of operatic numbers and ballads. The lively aggregation of Castilian dancers and singers could have doubled the length of their act without tiring the audience. They were applauded after the screen had been lowered for the picture section of the program.

The *Misses McFarlane* also could have sung several more numbers to enthusiastic listeners. Their voices are both remarkably sweet and true and their selections are well chosen to show off their vocal prowess.

Another act which is quite out of the general run is "The Fall of Eve," a cleverly written playlet by *Arthur Eckersley,* delightfully played by *Mabel Cameron, Alan Devitt* and *C. Carroll Clucas.* It is both written and acted in a normal, conversational key. No one yells, no one forces over bits of extraneous horseplay, and nothing offends one's sense of plausibility beyond the limit. In such a rare piece of vaudeville literature it seems too bad that one or two rather vulgar lines should be allowed to make for the commonplace. Monday afternoon the paraphernalia of the sketch had not all arrived at the theater, but the fact that the players appeared in street clothes mattered very little. In fact, it seemed a bit more plausible than when, as ordinarily happens, *Miss Cameron* changes to a negligee that fits her extraordinarily well considering that it was made for another character in the story, who is known by the elderly-spinsterish title of *Aunt Caroline.*

Herbert Brooks accomplishes a real feat in that he is entertaining in that dullest of all forms of entertainment, card trickery. His patter is lively and agreeable and his tricks are done with skill and a great deal of comedy.

Lloyd and Christie, billed as "Two Southern Gentlemen," are funny with material which has been used by another team with slightly better results. But their work is entirely acceptable and the dialogue far too good to be left unused.

The *Three Moranos* start the performance with a more or less conventional Japanese acrobatic act. MARTIN.

* * *

Joe Laurie's New Phrase

It was little "pintsized" Joe Laurie who made popular in vaudeville the phrases "Let 'Er Go" and "What I Care?" and he now looms up with a new one that he sprang for the first time while playing a western Orpheum house. It is "Bee's Knees." Just what Joe means by it hasn't been explained but it comes in handy in his new act.

IN THE SONG SHOPS

BY E. M. WICKES

W. C. Handy Had the Blues—Pioneer Song Writers Had a Tough Time—Palace Music Show Tiresome—Gilbert and Flatow End Partnership

ARTHUR BODANSKY, conductor of the New Symphony Orchestra, says that jazz is anything but music. And some of the jazz writers who earn about ten times as much as Bodansky don't care a rap whether he thinks jazz is music, the name of Babe Ruth's new rival, or a cure for insanity.

"It may be a lot of things, but it's not anything canonized by the art standards of man as music."

Did you ever hear a popular song writer telling some high brow composer what he thought of the latter's composition? It isn't likely that you did, for the successful song writer is too busy with his own job to find time to munch sour grapes. Jazz, ragtime, and popular melodies are made up of natural rhythm, and anything that is natural must needs carry an appeal for the average man and woman. What worries the high brow composers, or a great many of them, is the fact that common little ditties and rags sweep the country, yea the world, while their ponderous melodies never appeal to more than a few comparatively speaking. Still the

Highbrows Shouldn't Howl

for they contend that they write for art's sake. It wouldn't do some of them any good to write for any other purpose, for the public that enables song writers to ride in limousines and bathe at Palm Beach in the winter wouldn't part with any real money for their stuff. Any one who doesn't think that jazz is music doesn't have to buy it or be bored by it. But don't forget it's the kind of stuff that brings home the bacon and enables one to laugh at the high cost of living.

W. C. Handy Had the "Blues"

long before many others who think they invented "blues" ever heard of them. *Mr Handy* was born and raised in the south, and when he was born the "Blues" was just as much a part of him as was his left ear. Handy inherited "Blues," and being a natural musician he developed and commercialized them.

Other writers have written jazz and "Blues" numbers, but only one of those which have been written by men like himself—products of the plantation life—can begin to compare with Mr. Handy's "Blues." All the "Blues" that have been written by men who have never been further south than South Ferry have died and been forgotten. And yet, *Memphis Blues, Yellow Dog Blues, St. Louis Blues,* written and published by *Mr. Handy* six years ago are bigger sellers today than ever. If "Blues" has any place in the musical cosmos, Mr. Handy's compositions are classics. Imagination is a wonderful thing, but you can't write a real "Blues" song unless you were born with the genuine African rhythm in your system. The present

"Blues" Music

which is constantly growing all over the country in popularity, was the result of an incident. Practically every "Blues" number written by southern negroes, including the big hits, was sung in the south many years before Mr. Handy was born. In different states the colored people used different lyrics and different titles to the same melody. For instance, *Old Joe Turner Blues* was a popular melody in the south long before the civil war. It was handed down by mouth from generation to generation. In Kentucky the melody was called *Goin' Down the River Fore Long;* in Alabama it was called, *All I Got's Done Gone;* in Texas it was known as *Michigan Water Tastes Like Sherry Wine,* and in Memphis, Tennessee, the title of it was, *They Tell Joe Turner's Come and Gone.*

Memphis Blues was first known as Mr. Grumpy. It is an old darky melody that Mr. Handy knew from childhood. "Blues" were

First Commercialized

in Cleveland, Mississippi. *Mr. Handy* had been hired to play at a dance held at the court house in Cleveland, which was attended by hundreds of well-to-do farmers, plantation owners and their relatives. All through the night Handy and his band of five had played music from the big firms in New York. He thought he was doing wonderfully well until one young fellow came over to him and said:

"Can't you play some of your own kind of music? Give us something with a swing and a sway in it."

So *Handy* dug down and brought out some ragtime pieces that he had received from the big publishers. But these didn't seem to hit the mark. The man returned and asked *Handy* if he'd object to letting a home town band play a tune. *Handy* didn't, and three colored men came forth with their instruments, consisting of a guitar, a mandolin, and a violin. They immediately ground out one of those weird darkey tunes that sounded like a preacher singing at a revival meeting. And when they started the first strain everybody jumped to his feet and grabbed a partner. Those who couldn't get a partner in a hurry continued to beat time to the music anyway. The melody just set the dancers wild, and the musicians were showered with more money for that one dance than *Handy* and his band received for the entire night's work.

This Little Incident

convinced *Handy* that the old negro melodies must possess a commercial value. If people would throw money away as they did at the dance, they certainly would pay for the pleasure of having a copy of that kind of music in the home. So *Handy* wrote up one of the tunes he knew and used to play it at various receptions.

Handy didn't publish it immediately as he was unable to get any one to make an arrangement of it.

Some time later he and his band were engaged to bally-ho for Edward Crump, who was running for Mayor. Whenever *Handy* wanted to draw attention from passing pedestrians he would signal to his fellows players to start the melody he had developed. On hearing the first strains people would stop in the street, look amazed, and begin to dance. Even passengers in trolley cars used to jump up and begin to sway and dance. The rhythm of the thing was irresistible. Before long he began to call the tune Mr. Crump, and never tired of asking *Handy* and his band to play it.

Finally *Handy* published a thousand copies and found that those of his own race who could read music didn't believe in "Blues" or ragtime, and those who did enjoy "Blues" couldn't read. So he finally sold Mr. Crump to the manager of a music store in Memphis. The manager brought out a new edition, called it *Memphis Blues,* and later turned over the number to a New York publisher. To date *Memphis Blues* has sold more than a million copies, and the sales of records have been enormous. Since then *Mr Handy* has written several other wonderful "Blues" numbers, but none has an interesting history as *The Memphis Blues,* which started the present jazz craze in this country.

Pioneer Song Writers

Had a tough time of it years ago. Twenty-five years ago a popular song writer was looked upon as a pest. To the publishers they looked like freaks—fellows trying to eat and sleep without working.

"Some writers think they're getting an awful deal if they don't get a check for about fifty thousand every six months. I wonder how they'd like to go through what I did when I was breaking in. Why *Andy Sterling* and I used to sit up until four in the morning writing songs. We'd put the gas out—in fact we had to, so the landlady wouldn't know we were in—and then we'd sit by the window. I'd hum a strain to Andy and he' get a line for it. We didn't have any scented parlors or million dollar trick pianos to grind out melodies for us. In the morning I would take the night's work—sometimes half a dozen songs—and walk from Twenty-eighth street to the Brooklyn Bridge, hoping to get a few dollars from Wehman, the song book publisher, for the songs, and when he turned me down I used to walk over the bridge and try to peddle them to a fellow over there. And any time I got some one to give me ten dollars, Andy and I used to feel as if we had stolen the U. S. Mint.

"One night between eight and eleven, while we were waiting for the landlady to go out, we wrote *I Wonder if She's Waiting, Where the Sweet Magnolias Bloom* and *You Get All That's Coming To You.*

Do You Know

of any writer that can turn out three hits in three hours? If you do you can get a bundle of money by inducing him to sign up with any one of half a dozen publishers."

D. W. Griffith has started work on the film production of "Way Down East." For this production he has accepted from *James W. Casey,* a song by the same title, which will be extensively exploited in connection with the photoplay. The Echo Music Co., which will publish the song selected by Mr. Griffith, recently issued *Rainbow Isle, Little Jo* and *Down Kentucky Way.*

The Music Show

at the Grand Central Palace was a tiresome affair for visitors. The Republic Player Roll Company was the only one that made any real attempt to entertain visitors. Most of the booths were in charge of clerks and assistant managers who felt the importance of their position and didn't appear to want to bend or hustle around like a regular bird. And the man who had charge of the publicity end should have wished on him a job as janitor of some apartment house.

The Henry Burr Music Corporation had a booth over there; in fact *Burr* was the only publisher with a live booth. And *Burr* was well paid for going to the trouble of fitting up a booth. His representatives, *Ray Perkins* and *E. Kirkeby,* made the acquaintance of hundreds of out-of town dealers, music and phonograph, and became well acquainted with all the out-of-town record and roll makers.

"I wouldn't have missed what we gained for twenty-thousand dollars" Kirkeby said.

Lieut. Gitz-Rice, composer of *Pal O' Mine* was married last week to *Ruby Hoffman,* a stage and screen favorite, and the two are now headed for Havana to spend their honeymoon.

L. Wolfe Gilbert preferred charges of breach of contract to *Pat Casey* against *Leon Flatow,* who has been the pianist in *Gilbert's* vaudeville act. *Gilbert* had a contract with *Flatow,* which still has several months to run, but, according to *Gilbert, Flatow* left him flat and joined another act in Newark, forcing Gilbert to appear at Proctor's Fifth Avenue without a pianist. *Gilbert* heard that *Flatow* was playing in the Proctor House in Newark and took the matter up with the booking office. As a result, Mr. *Gilbert* said, *Flatow* was forced out of the act in Newark.

FIVE YEARS AGO TODAY

Carolina White Makes Vaudeville Debut at the Palace.

Charlotte Walker to Make Screen Debut in Lasky Pictures.

Griffith Announces Two Dollar Admission for "Birth of a Nation."

Washington Square Players Take Over Bandbox Theater.

Neighborhood Play House Opens First Season with "Jephtha's Daughter."

Isadora Duncan and Dancers Give First Matinee at Metropolitan.

Mary Pickford in "Mistress Nell" Released by Famous Players.

Of Importance to Stock Companies—
The Motion Picture Rights of

WAY DOWN EAST

HAVE been sold to David W. Griffith for $175,000 cash.—The highest price ever paid for a play.

Now is *your* time to produce it in stock. It breaks records everywhere it is produced. Simple to cast and produce. For terms address:

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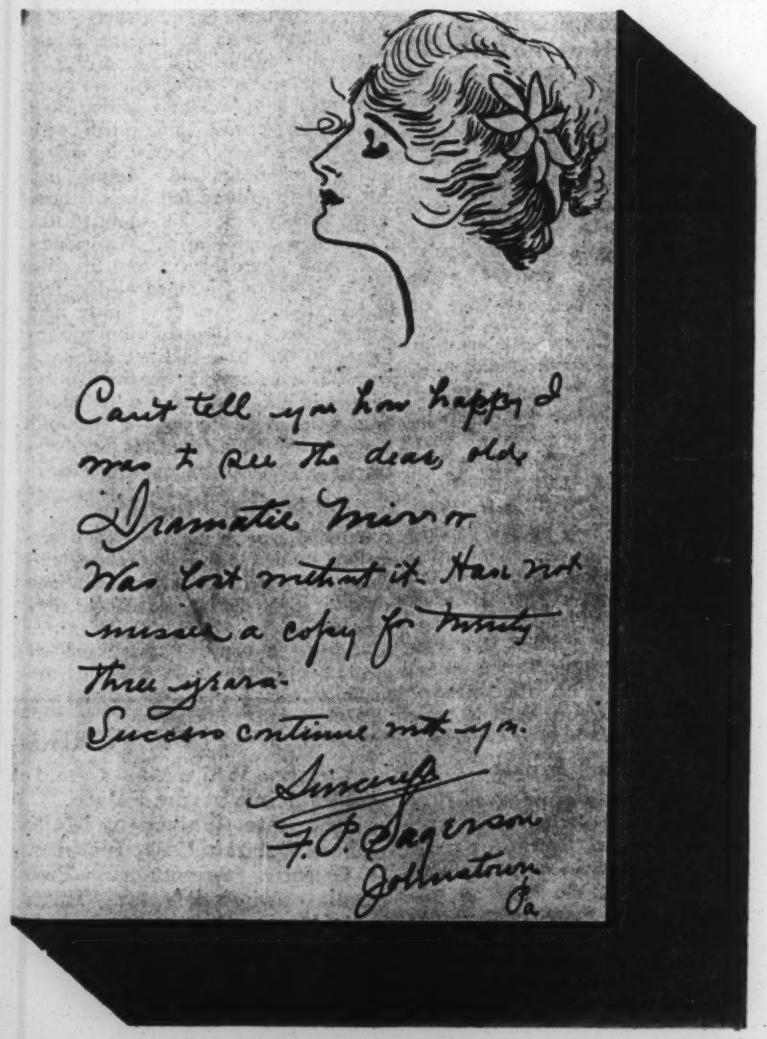


WITHOUT FEAR OR FAVOR —By an Old Exhibitor

A Colored Mary Pickford—Two "Aphrodites"—Many Impersonations—Stock Companies Deserve Place at the Studios—Unhappy Ending Scares

A COLORED Mary Pickford is the latest imitator. There is a combination house over in Brooklyn that is making piles of money with "colored" vaudeville and pictures. A number of films are advertised from time to time on their billboard and many seem dramatic rather than of the comedy type, and where the cast is "fast black" the fact is so recorded. One announcement told of "the Colored Mary Pickford" that would be seen in a feature play. What's in a name?

The stock company put on "A Fool There Was" one week, but while they announced the leading lady as the Vampire, they neglected to call her a second *Theda Bara*, but somehow Mary's name seemed absolutely essential to the publicity of the film play. It made one feel tempted to "black up" and see if the counterfeit bore even a dusky resemblance to the real article.

Speaking of our Mary, a young newspaper woman was assigned to answer a lot of the letters that came in response to her promise to answer any questions at the time when her experiences, written by herself(?), appeared in one of the evening papers. (There is no doubt that Mary could have written them if she had had time, but where could she sandwich in a daily article and answers to about three hundred letters a day?) The reporter thought she did very well, but two of her replies almost caused a riot when they were made public. In answer to "Is it true that your name is Mary Smith?" she wrote just two words, "Certainly not!" and she also asserted that "My hair is naturally curly!" though a certain concern that deals in "permanent waves" had paid perfectly good money—and a lot of it—for Mary's testimonial!

The Two "Aphrodites"

are likely to cause confusion. Famous Players is to do the Comstock and Gest spectacle, now at the Century, while Mayflower is doing a film from a book of the same name. It is a pity that duplication of titles cannot be prevented, but the copyright law is such that a great many different themes are registered under the same name. It is not generally known that the well-known book, "Peck's Bad Boy," is copyrighted eight or nine times by different people as a book, stage play and vaudeville sketch.

Boys Use Movies as Smoking Rooms

says an article in one of the evening papers. This is a new crime charged to the poor overworked Goat! Thefts have been blamed on the pictured suggestions, crime of different kinds had its inception in some screen story,—if some critics could be believed. And now the business is to blame for the increased amount of cigarette smoking among small boys. The story sounds quite plausible, dim lights, quiet and the impossibility of seeing what others are doing.

To run down this latest charge, it would be interesting to know just how many theater houses permit smoking among patrons. Certainly not many, because of the stringent fire laws. The balconies and the galleries of the vaudeville and burlesque houses do, and always have permitted smoking, but they can hardly be classed as "movie" houses.

Around Times Square, the Stanley is about the only house of small proportions where it can be done and the admission of minors is carefully watched. Practically impossible for a child under sixteen to get in alone. If he smokes in the balcony, with his guardian, surely the theater cannot be blamed.

There is one exhibitor, at least,

Who Will Welcome

the news that *Mack Sennett's* funny comedy "Tillie's Punctured Romance" is coming to town again. He had just opened his theater when it was first released and secured it for his patrons with a little sense of misgiving. They were such a goody goody audience with visits to the theater sandwiched in between various church affairs. How would they like it, he wondered, when the exchange as a special favor let him have the picture. Well, they ate it up! He played two return engagements (not on church nights!) and hardly a week passes that someone doesn't ask for it again. The exhibitor says the minister came the last night to see it and seemed to enjoy all the laughs!

The announcement that

Alexandra Carlise

has announced her candidacy for delegate to the Republican National Convention, opens rare possibilities in the way of publicity for both screen actor and actress.

What would happen if *Marguerite Clark* concluded to run against her and lined her screen fans up to help her win out? Imagine *Doug. Fairbanks*, as Senator from California, turning handsprings in the corridor of the White House for the edification of the President. The latter could not be *Charlie Chaplin*, however, as he has not yet become a citizen, but *Mack Sennett, Roscoe Arbuckle* or half a dozen others might win out. Oh publicity, how many crimes are committed in thy name!

Another Reason

why so many women are going back to the stage is probably because the stage dramatist gives them better opportunities than he who writes for the screen. Time was when a script with a man as central figure had little or no value, but the men seem to have it all their own way lately. Women stars are said to be much more dictatorial about their plays and to accept only the plays that give them good opportunities, while the men are used to sharing the good things with others and not so hard to please. Have you ever figured how many men are central figures on the screen? Far more than a few years ago when the attraction was shared with a woman star or the lead was purely a "feeder" for the heavy.

A Well Known Director

—one of our best—recently did a picture which was advertised as his own production, in other words the director's name was a guarantee of quality, something which always worked well with *Griffith* productions. This director has been responsible for many fine releases, but the present one is a *flivver*. The reason—mediocre actors and an only passable story.

When will directors realize that the story and cast should be nearly perfect before a scene is taken? The answer to the catastrophe mentioned above is that for years it has been said of *Griffith* that he "can make any one act" and "put any story over," consequently he has been imitated by a horde of admirers, who do not realize that a genius is not bound by the rules which ordinary men should follow. Take the case of *George Loane Tucker* and "The Miracle Man." Everyone who saw the stage play knows that *Tucker* did not mutilate the theme, instead he saw that it was excellent screen material and only added the touches that were necessary. Tucker has always appreciated the value of a good story, wherein he differs from many of his brother directors.

But the time is soon coming when every director will have to choose good actors and good stories, know his sets and locations and be ready in every particular before he starts to "shoot." And then we will have better productions and less money wasted.

"Mrs. Temple's Telegram"

will soon be released by Famous Players. This comedy has been one of the surest laugh-producers on the stage and if it is properly filmed and acted, it should go over big.

But why in the name of Pete didn't the Famous Players engage *William Morris* and *Carey Hastings* for their old parts? It would have been an excellent stroke of judgment and their work would have possessed more sureness than that of actors less familiar with the roles.

The Old Stock Companies

were responsible for the spread of domesticity among screen actors, also the low salaries and the low cost of living.

When the General Film and Mutual flourished the average good actor could "go into stock" on a weekly salary, fifty-two weeks in the year and stay there several years. Picture work, for the rank and file, was almost as substantial as pounding a typewriter or teaching school. At many of the studios, actors hired houses by the year, settled down and lived the simple life. It was interesting to notice actors cutting the grass, stoking the furnace, etc., and they enjoyed it, too.

Then came the era of stars and great directors. Stage stars who were content to receive a few hundred a week were given thousands, and screen stars who looked upon three or four hundred dollars as incredible wealth soon gazed with disdain upon anything but million dollar contracts.

What Has Been the Result

The stars and directors get more money than they ever expected to receive, but where, oh where, is the stock actor who used to cut the grass in the evening and take the kids for a ride in the flivver? He spends most of his time sitting around agents' offices hoping to get a day's work until the time comes that he gets plumb disgusted and goes back on the "road" with a show. The little home of the stock actor has gone into the discard, and so have the little homes the now affluent stars and directors used to live in.

The studios need stock companies composed of trained actors, for then they are always within call, while an actor "at liberty" is likely to be snapped up by another studio at a time when his services are needed most.

"The Old Exhibitor" predicts that the stock actor will be back on the job, for he is as important in his own way as director or star.

Maurice Maeterlinck

is to write for Goldwyn. Another ten strike! The gifted Belgian is undoubtedly qualified to write for the screen, possessing a remarkable imagination and keen powers of observation. After a thorough study of the film business, he can be relied upon to produce something worth while seeing.

This seems to be

The Open Season for Impersonators

Hugo Ballin complains that some one is going around purporting to be him and showing printed cards announcing that *Mr. Ballin* is *Madge Kennedy's* director, which is true enough, but the genuine *Mr. Ballin* states that he never had any business cards, and he would like very much to locate the individual who is using his name. So far there does not seem to be any reason for the imposture, although in a similar case a year ago the impersonator claimed to be a well known leading man, secured positions in studios on the strength of his cards and promptly demonstrated his incompetence. This made it necessary for the "genuine article" to do much explaining, for he discovered that the impression was getting around that he could not act and was greatly over-rated, due to the performances of the impersonator.

How About the Tragic Ending?

The success of *Tom Ince's* production of "Behind the Door" raises that question. This masterly story by *Gouverneur Morris* does NOT end happily and yet it went over big. Will its success induce exhibitors to cease clamoring for "a happy ending" all the time? But the stage is almost as bad. *Jack Barrymore* is one of the few stars who "can get by" with a tragedy.

(C) Lyons

"THE THIRTEENTH COMMANDMENT"

Ethel Clayton at the Rialto This Week in a Paramount Picture Dealing with Domestic Life

By Rupert Hughes. Directed by Robert G. Vignola. Scenario by Alice Eyton. Paramount Artcraft Picture.

Daphne Kip	Ethel Clayton
Clay Wimborn	Charles Meredith
Bayard Kip	Monte Blue
Leila Kip	Anna Q. Nilsson
Tho. Warwick Duane	Irving Cummings
Mr. Kip, Sr.	Winter Hall
Mrs. Kip, Sr.	Lucille Ward
Mr. Wetherell	Arthur Maude
Sheila Kemble	Beverly Travers
Herman Reben	Lewis Morrison
Mrs. Chivvis	Jane Wolfe

The photoplay at the Rialto this week entitled "The Thirteenth Commandment" has absolutely nothing to do with the doctrines of the church of which the title suggests. There is nothing pious about the picture in any respect.

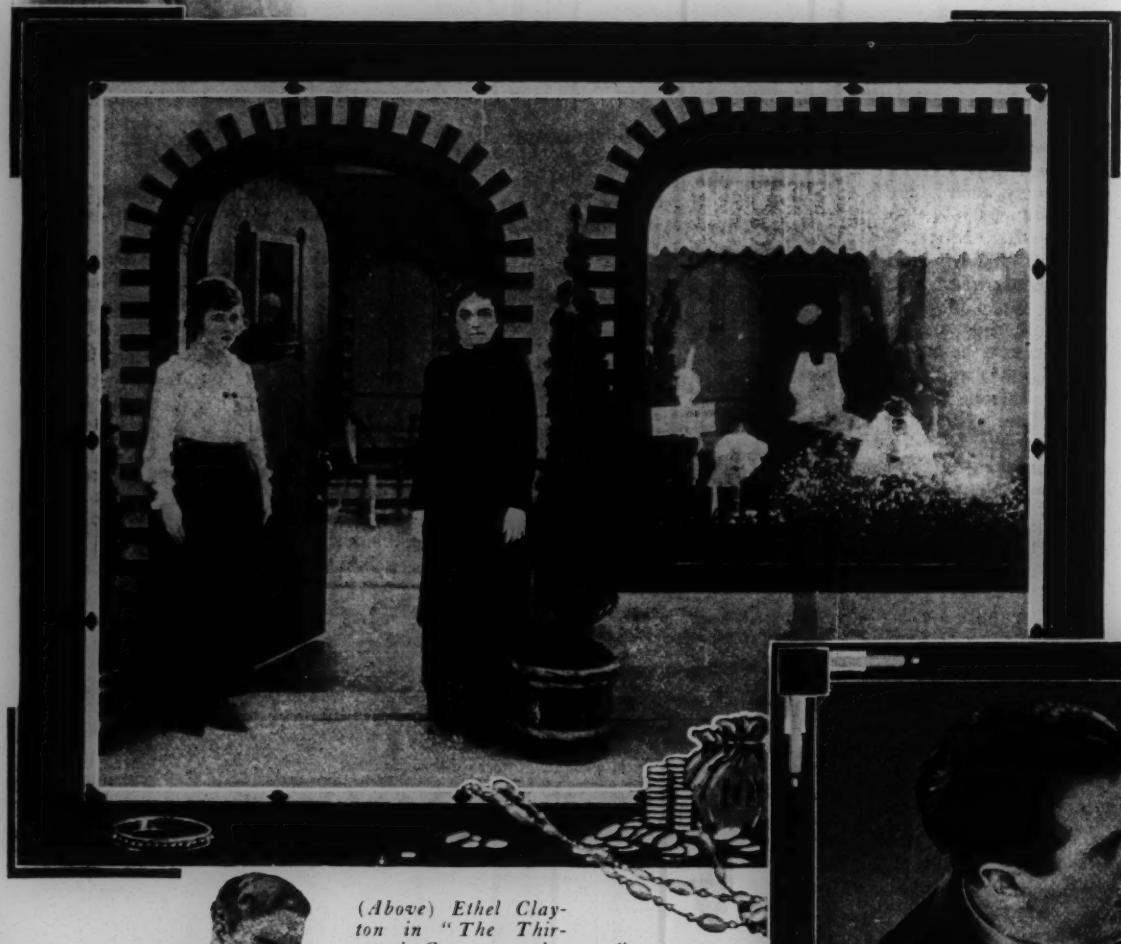
As a whole the picture is just tolerable in its entertaining value. It presents an exceedingly complicated plot.

However, it is safe to say that "The Thirteenth Commandment" reveals much of intimate detail of pathos and humor for which the Lasky-Clayton combinations are noted. There is a cast of all stellar calibre interpreting the story. Miss Clayton is the daughter of a spendthrift mother and saving father. She inherits both of these elements from her parents and it is this ingredient that causes her to fall into good and bad ways. The father scolds the mother for her lavish expenditures and she becomes huffy. This makes the daughter decide to go to New York to try to make her own living.

In the city things are turned up side down financially and morally. Pa loses a considerable amount of money and ma becomes discouraged and decides to go home. However, daughter does not, for she has already made up her mind to go on the stage, this idea being put into her head by a theatrical trickster. But she was not born to be an actress and after a number of spasmodic eruptions from the director of the show she gets the "gate."

In the meantime her sweetheart comes to town and there is a lover's quarrel (of course that had to happen, every domestic picture has such a calamity). Therefore, she is determined now more than ever to make her own living. She meets a friend and they scrape up enough money to go into business.

Miss Clayton was charming as the daughter and she was supported splendidly by Charles Meredith as the passionate lover. Monte Blue in the part of the sedulous brother also helped things along. Anna Nilsson was winsome and the insidious theatrical enthusiast was admirably delineated by Irving Cummings.



(Above) Ethel Clayton in "The Thirteenth Commandment." (Paramount) stands to the left of the door—a hopeful heroine. To the right we see her fighting off the villain and (below) deciding an issue of great moment

"THE LUCK OF THE IRISH"

A Rip-Roaring Realart Melodrama Holds the Screen at the Capitol This Week

Adapted by Allan Dwan from the novel by Harold McGrath. Directed by Allan Dwan. Released by Realart.
William Grogan.....James Kirkwood
Ruth Warren.....Anna Q. Nilsson
Camden.....Harry Northrup
Norton Colburton.....Ward Crane
"The Kid".....Ernest Butterworth

The good old days of undisguised melodrama are brought vividly to mind by the latest Allan Dwan picture, "The Luck of the Irish." In fact no description of the story could be more accurate than the old formula for thrillers, "And the villain still pursued her."

The villain in this instance "pursues her" to unbelievable lengths. Venice, Cairo and Singapore are as happy hunting grounds for him as little old New York. The hidden cause for such determined pursuit is really a matter for an expert psychologist.

However, the rich and unscrupulous villain hot-foots after the fleeing and virtuous heroine and thus we have the basis of the plot. The rough but righteous hero is a plumber who comes into several thousand dollars quite unexpectedly, and having no other way of getting rid of it, takes his young ward on a trip around the world. As luck will have it, on board the same boat is the heroine whose feet he has admired daily as she passed by his shop window.

In Venice and in Cairo he saves her from the evil plots of her pursuer, and it is only after he has shipped for HongKong that he realizes intuitively that she is in trouble back in Singapore. So back he hastens, and in the well-known nick of time.

Such a story puts almost insurmountable obstacles in the way of the actors. Especially commendable, then, is the work of James Kirkwood as the Irish plumber-hero. He is the incarnation of all the qualities that go to make up a swashbuckling, good natured, likable, humorous Irish hero. Anna Q. Nilsson makes a charming heroine, and Ernest Butterworth as the plumber's ward does some very good work.

(Left) Anna Q. Nilsson seems to have an anxious moment in "The Luck of the Irish" (Realart)

(Right) James Kirkwood from the door of his plumbing shop in "The Luck of the Irish" falls in love with a pretty pair of feet

(Below) James Kirkwood visits many foreign places in the course of the action and rescues Anna Q. Nilsson in the nick of time from Cairo assassins

"SHOD WITH FIRE"

William Russell, Fox Star, in Exciting Story of the West

Scenario by J. Anthony Roach from the story by Harold Titus. Directed by Emmett J. Flynn.

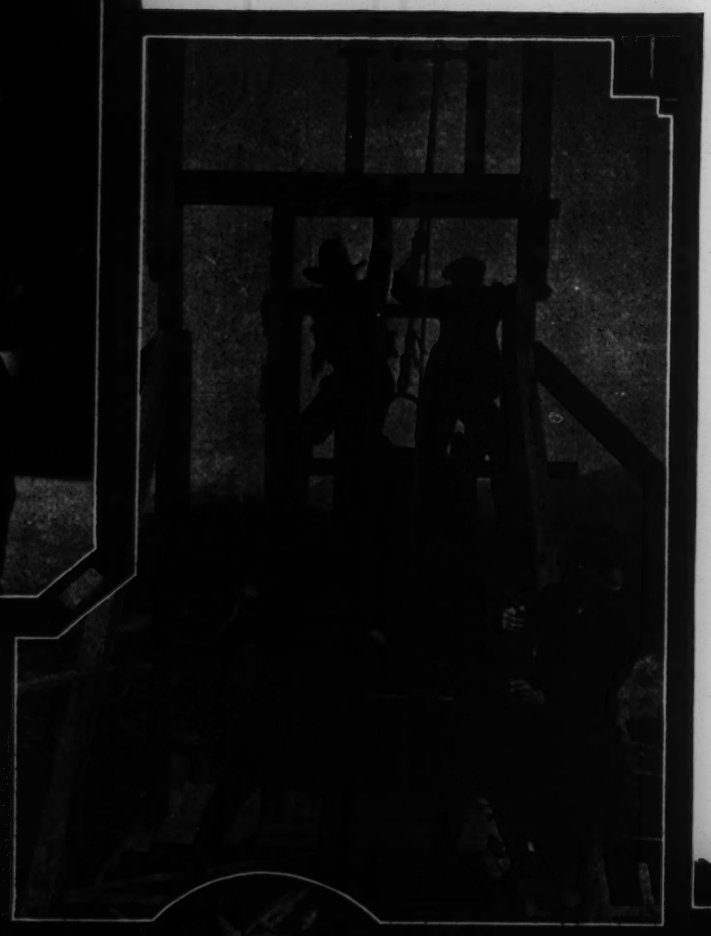
Bruce Bayard.....William Russell
Ann Lytton.....Helen Ferguson
Nora Brewster.....Betty Schade
Ned Lytton.....Robert Cain
Benny Lynch.....George Stewart
The Parson.....Nelson McDowell
Tommy Clary.....Jack Connolly

"From the desert I come to thee
On a Stallion shod with fire."

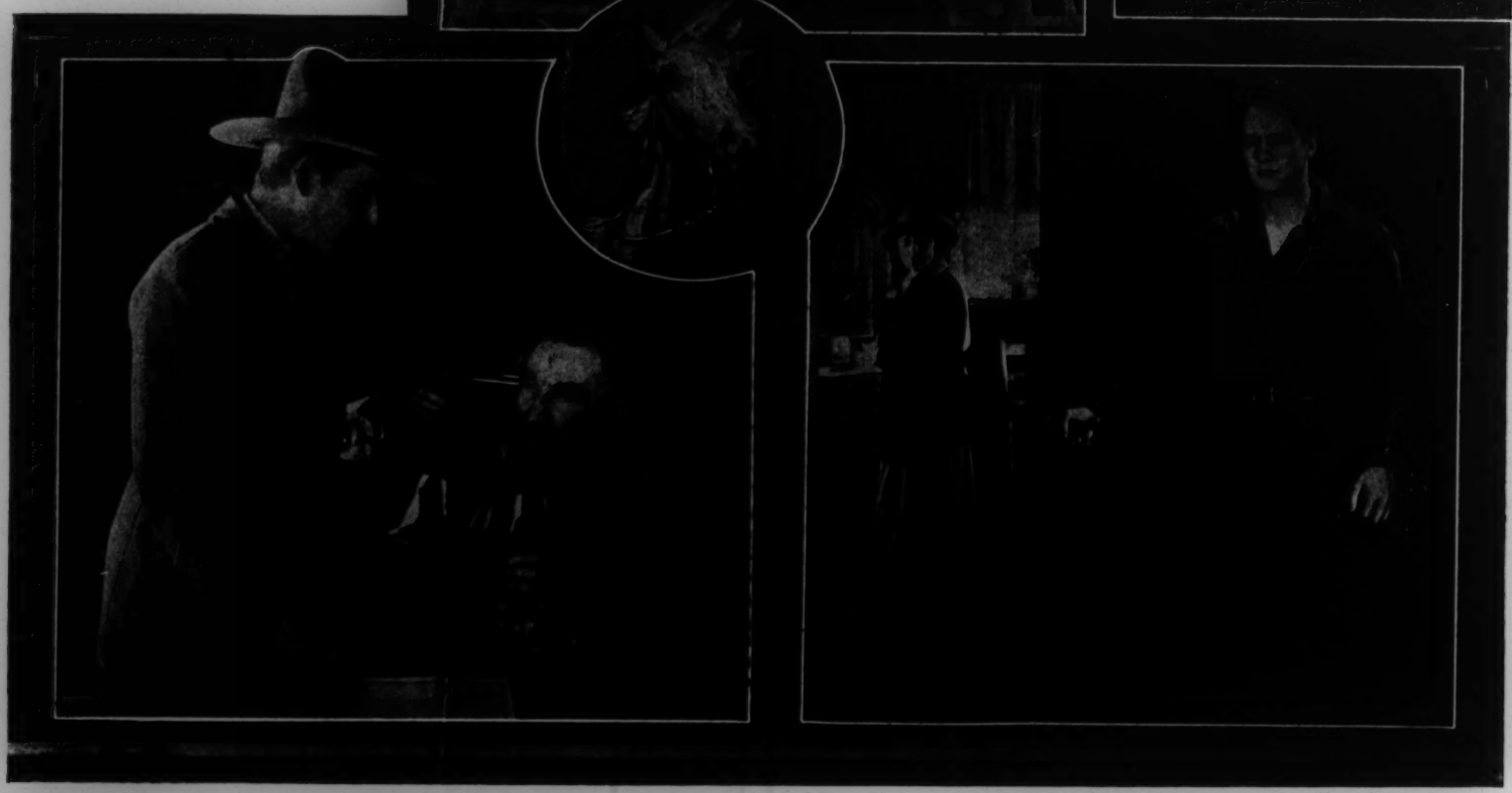
Thus sang Bayard Taylor in his "Bedouin Love Song," and with this as their poetic inspiration, Harold Titus and J. Anthony Roach have provided William Russell with one of the best stories he has ever had to work with. Owing to the very nature of the tale, however, Russell is called upon to share stellar honors with another—his horse. This steed aside from having the title of the picture refer solely to him, holds the center of the stage in the most important crisis of the plot. In fact, were it not for the sagacity of "Abe" (the horse's Christian name) all the nobility and heroism of Russell would be vain.

The story tells of the owner of a ranch who happens into town and by the roadside finds a severely wounded man whom he carries into the hotel. As a matter of fact, the man is not in the least worth saving. He is a drunkard and has been anything but decent to his wife. She, as it happens, is at the hotel at the time of his rescue, and Bayard, the rescuer, is immediately a victim to her charms. Fearing to trust himself in her society, he takes her husband to his ranch to nurse him back to health, and forbids her to follow.

There is scarcely a moment throughout the film where suspense and interest are not at the highest. Russell plays with charm and skill.



(Right) William Russell has a grapple for the shooting iron in "Shod With Fire" (Fox) (Center) The Free for All (Lower Left) Cain and Steward in a little gun play (Lower Right) A glimpse of the future and a very pretty glimpse, too



"DANGEROUS HOURS"

Convincing Photodrama Written Around Bolshevism

Directed by Fred Niblo. Taken from Donn Byrnes' Saturday Evening Post story, "A Prodigal in Utopia," under direction of Thomas H. Ince. Paramount-Artcraft picture.

John King.....Lloyd Hughes
May Weston.....Barbara Castleton
Sophia Guerni.....Claire DuBrey
Boris Blotchi.....Jack Richardson
Doctor King.....Walt Whitman
Michael Regan.....Lew Morrison
Andrew Felton.....Gordon Mullen

Anti-bolsheviki propaganda is the latest Thomas Ince photoplay, "Dangerous Hours." It is a very significant film built upon the menace of New York bolshevism, having as its locality Greenwich Village, that little spot of ground situated in the lower part of Manhattan. Mr. Ince has turned out a convincing picture.

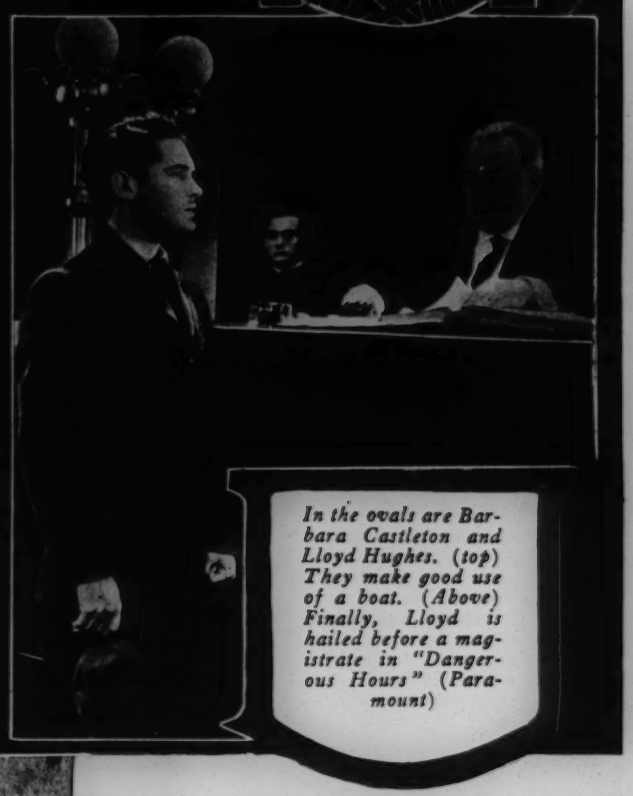
John King, a son of a true American, is used as a tool by a meretricious Russian vampire to spread the evil of bolshevism throughout the land. She sees in him a valuable acquisition to the cause of the ultra-liberal party, because of his American spirit and uprightness. He believes in her because he loves her. He neglects his decrepit father. He slights his boyhood sweetheart yes, for her—for the cause.

But the shining light of democracy comes at last to his blinded eyes. He sees the falsehood of the woman for which he has forsaken his country and his all.

The story has a distinctively newspaper flourish. The interest of the first reels is exceedingly soporific, but this is overcome at the last part with constant action continually.

The principals in their parts acted fervently and vividly. *Lloyd Hughes* as the intrepid John King was splendid. *Barbara Castleton* in her portrayal of the sweetheart added a deeply felt contrast with her sweetness against the background of the excitable fanatics. *Claire DuBrey* as the sagacious Russian vamp was also praiseworthy.

The director has eliminated the usual scare-head type in the titles, to the satisfaction of the audience.



In the ovals are Barbara Castleton and Lloyd Hughes. (top) They make good use of a boat. (Above) Finally, Lloyd is hailed before a magistrate in "Dangerous Hours" (Paramount)

The mob in "Dangerous Hours" believes in club rule—but clubs have no chance against one perfectly good gun.

THIS IS THE MELODY YOU ARE HEARING EVERYWHERE

HARRY VON TILZER

Is Handing You

For when my bab

Words by **ANDREW B. STERLING &E**

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HARRY VON TILZER MUSIC B.

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Suite 705. Harry Link, Mgr.

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FEATURED BY HUNDREDS OF VAUDEVILLE ACTS

THE MOST NATURAL HIT IN YEARS

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LITTLE TRIPS TO LOS ANGELES STUDIOS

Charles Ray Busy on "Peaceful Valley"—Mary Pickford Going to London—Hart Sues Ince—Bert Williams May Be Seen on Screen Soon

CHARLES RAY came to the end of one "era" in his life and began another the other day. He completed eight years of continuous service with *Thomas H. Ince*, the producer, and took up the duties incident to the formation of a company to make pictures under his own complete control.

"As I look back over those eight years," he said, "I feel a satisfaction that I have never appeared in a picture of unwholesome nature. I deserve no special credit for this record; it is a normal impulse to want to be decent and to be liked and remembered for one's good influence, and I am sure actors who have departed from the lines of propriety have not always been able to control their own careers at every step. I have been fortunate in not having been tempted into an unhealthy course, but I have nevertheless followed my own inclinations and am glad that there is nothing to regret."

Ray's New Picture Withheld

His first independent production will be "Peaceful Valley," a comedy which made a large fortune for Sol Smith Russell. He will also film books by Booth Tarkington and other novelists. He has also formed a working alliance with Rob Wagner, the Saturday Evening Post writer, and two unique stories from the pen of this humorist will be among his first year's output.

Henry King, the director, has a unique distinction. He has shaped the destinies of more child stars than any man of his calling. He was the first to introduce *Baby Marie Osborne*, *Gloria Joy* and *Ruth Everdale* to the screen, and he has also directed *Virginia Lee Corbin*.

Mary Going to London

Mary Pickford is planning an extensive trip upon the completion of the picture on which she is now working, "'Op o' My Thumb." In London she will be the personal guest of Lord Northcliffe and will be presented to the King and Queen.

Frank Lloyd, the Goldwyn director, is a stickler for accuracy in realism. Acting on his suggestion, Goldwyn is sending Lloyd's company, with *Pauline Frederick*, *Jane Novak*, *John Bowers* and others of the cast of "Roads of Destiny," to Havana, Cuba, for the making of scenes. Only a week will be required at that point, although the journey from Southern California will be about three thousand miles.

William S. Hart has sued his former business associate, *Thomas H. Ince*, for $100,832 and interest as part profits of their joint efforts, which, Hart claims, were never accounted for. During the last year of their union Hart and Ince were not on cordial terms.

Ruth Clifford has received the greatest compliment of her life from no less a person than Maurice Maeterlinck, the Belgian poet, who is in this country on a lecture tour. Maeterlinck is an enthusiastic devotee of American films.

Conrad Nagle, it is said, will be made a star by Paramount at an early date because of superior work he has done in the support of others recently and a pronounced liking of him by the fans in all parts of the country.

"Rainbow Isle," the picture made by *D. W. Griffith* during his southern trip which was featured by the shipwreck of his party off the Bahamas, will soon be ready for release.

Historian of Movies

The function of historian of the movies is being thrust upon Frank E. Woods, supervising director of Famous Players-Lasky. Southern California is alive with magazine contributors and special writers on the movies, and Woods' long experience in all phases of picture making from its first days has made him the last authority on its history.

Oliver Morosco, one of the leading stage producers of the country, is planning to enter the field as a picture maker. He has numerous stage plays to transcribe to the screen.

Lloyd Ingraham's picture comedy, "Let's Be Fashionable," starring *Douglas MacLean* and *Doris May*, is about ready for release. The costars enact a newly married couple who try to break into society in a fashionable New York suburb.

Annette Kellerman, best known as the mermaid of vaudeville, has begun work on the production of a feature picture. Her previous movie experience was with William Fox.

Joins Kerrigan

Claire DuBrey has joined the *Jack Kerrigan* company for a role in his picture based on Balzac's "The Magic Skin." It is one of those character parts Miss DuBrey does so well that the producers for a long time have refused to let her play the "straight" and more attractive roles. The title of the story will probably be changed for the picture.

Director *Frank Borzage* will remain in the east to translate more stories to the screen for Cosmopolitan Films. During the making of "Humoresque" he has had the author of the story, Fanny Hurst, by his side in an interpretative capacity, and she is highly pleased with the results obtained by Borzage in visualizing her tale.

Little Wesley Barry, Marshall Neilan's protege, is learning every angle of the motion picture game. Wesley is conceded to be one of the most talented little actors on the screen and bids fair to become a real star with automobiles, private secretaries, 'n everything. Here we see Wesley trying out his skill as a photographer on Lewis Stone, who is made up for his part in "The River's End," Mr. Neilan's first independent production. It is quite evident that Wesley is not very well pleased with the pose—or is it professional jealousy that he registers?

The Selznick company is in its final stages of production with "Blind Youth," a film version of the play in which Lou Tellegan starred in New York and toured the country. In the picture the important role goes to *Leatrice Joy*, secured for this engagement from George Loane Tucker, who holds her under contract.

Bert Williams for Films?

Bert Williams, the colored comedian, is a new screen possibility. A large offer has been made to Williams by a corporation that offers to finance the project of "putting him over" with stories specially selected and written around his personality and peculiar talents.

Rex Beach, the novelist, has paid *Tom Santschi* the compliment of asking him to cross the country to take a leading part in Beach's latest picture.

Church Guest of Studio

The church became the guest of the studio the other day when Bishop Thomas of Wyoming, Rev. P. A. Easley, of Hollywood, Mrs. Bishop Thomas and friends were conducted on a tour of the Lasky "lot" at Hollywood, Cal., by *Lois Wilson*, a member of the Lasky stock forces. The visitors were very much impressed with the magnitude of the motion picture industry, and watched with great interest the filming of a New York snow and blizzard scene, which was being photographed for the Paramount-Artcraft picturization of George Barr McCutcheon's novel, "The City of Masks," starring *Robert Warwick*. *Miss Wilson* plays the leading feminine role in this production.

"The False Road" is announced as the very newest picture produced by *Thomas H. Ince* as an Ince-Paramount-Artcraft offering, in which *Enid Bennett* stars. The story is by *C. Gardner Sullivan*, and was directed by *Fred Niblo*.

Lloyd Hughes, soon to be starred by Mr. Ince, has the leading male role opposite *Miss Bennett* and others in the cast are: *Wade Boteler*, *Lucile Young*, *Charles Smily*, *Edith Yorke* and *Gordon Mullen*.

Washburn's New Film

Bryant Washburn has started work on "The Sins of St. Anthony," a *Saturday Evening Post* story by Charles Collins. The scenario was written by Elmer Harris and James Cruze is directing. This picture is said to afford Mr. Washburn a role considerably different from those which he has previously appeared in.

Ethel Clayton last week began on a new picture. It is a screen adaptation of "The Ladder," a short story by Harold Vickers which was published in *Snappy Stories*. Miss Clayton has just completed "A Lady in Love," under the direction of Walter Edwards, who is taking a well earned vacation.

Tom Forman will direct the new Ethel Clayton picture. Besides having appeared in leading roles in a number of Paramount pictures, Mr. Forman wrote the scenario for the George Melford production of "The Round-Up," in which Roscoe Arbuckle is making his debut in feature pictures.

BEAUTY and the BEACH

A member of the Christie Comedies aggregation engaged in painting the lily

The Sunshine Comedy girl at the left fears the rising tide will wet her bathing suit

Phyllis Haver, of Mack Sennett's sea circus, thinks winter bathing requires fur

Al Christie and ten members of his bathing brigade in undress uniform

"THE BLOOMING ANGEL"

Madge Kennedy In a Breezy Comedy by Wallace Irwin at the Strand

Story by Wallace Irwin. Directed by Victor Schertzinger. Released by Goldwyn.

Floss	Madge Kennedy
Chester Framm	Pat O'Malley
Carlotta	Margery Wilson
Ramon	Arthur Housman
College Professor	Robert Chandler
Floss's Aunt	Vera Lewis
Applethwaith	B. F. Blinn
Holbetter	Billy Courtright

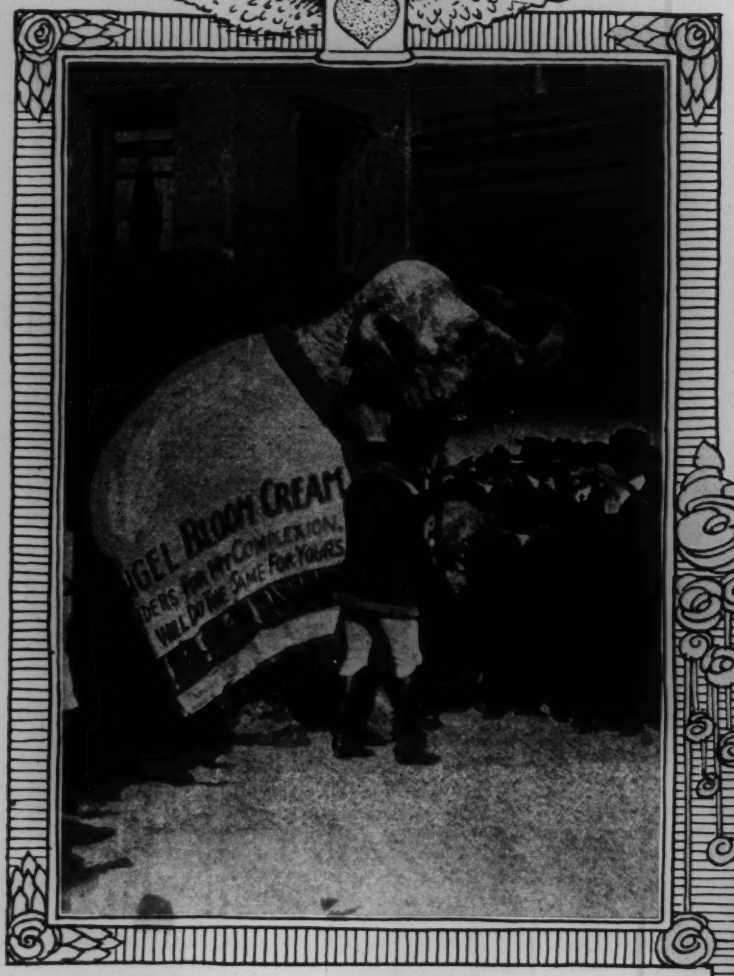
The flashing eyes of Madge Kennedy greet the picture fans at the Strand this week in a breezy little comedy from the Goldwyn plant. "The Blooming Angel" shows the resourcefulness of the little star when she makes up her mind to change a bashful young would-be orator into a regular business man.

Knowing no one but Chester, the aspiring orator, she casts herself upon him, marries him and takes him back to the old home. The aunt comes out strong and says she is proud of him. Floss and he live in the garret, Chester still worrying over speeches, and Floss inventing a new complexion out of the contents of her dressing table. Marketing this proves to the young husband that talking does not bring in half the money that is lured by the complexion dope, and in the end he succumbs.

Madge Kennedy looks mighty fresh and sweet in this picture. In one scene where she has been arrested for obstructing traffic with a dead elephant, she peeps over the desk so bewitchingly at the judge that he exudes compassion and affection at the same time, says "case dismissed," and takes stock in the complexion works to the tune of five thousand dollars, which is the exact amount needed to put the business on its feet and start it walking.

There are other little sidelights in the play. A certain Carlotta, finely played by Margery Wilson, wears a pair of horn specs that can not conceal her good looks. She eggs on the young orator to oratory and crams him with speeches until his brain aches. In spite of this, he gradually wakes to the fact that he is not a business man.

Arthur Housman, Robert Chandler, Vera Lewis, B. F. Blinn and Billy Courtright handle the parts assigned to them with deftness and taste. The picture is well directed and leaves a good impression with the patrons.



(Above) Some elephant, you'll agree and a good advertising medium. He is a big feature of Madge Kennedy's new feature, "The Blooming Angel" (Goldwyn)

(Upper Right) The protecting policeman keeps Madge Kennedy from overstepping caution in "The Blooming Angel"

(Right) A little close harmony with the odds 5 to 1 against Miss Kennedy

"STRONGER THAN DEATH"

Nazimova Raises a Metro Picture to High Level and Makes It a Success

Adapted by Charles Bryant from the novel by I. A. R. Wylie. Directed by Herbert Blache and Charles Bryant.

Sigrid Fersen.....Nazimova
Major Tristram Boucicault.Charles Bryant
Colonel Boucicault....Charles W. French
Mrs. Boucicault.....Margaret McWade
James Barclay.....Herbert Prior
The Rev. Mr. Meredith..W. H. Orlamond
Mrs. Smithers.....Millie Davenport
Ayeshi .....Bhogwan Singh
Vahana.....Henry Harmon

It is very doubtful if anybody now on the screen with the exception of Nazimova could have done what she has done with "Stronger than Death." Through seven long reels it narrates its incredible and tedious story, practically devoid of suspense, and only holding the attention by force of the star's tremendous magnetism and power of characterization. Her ability at fine shadings, at projecting moods and thoughts, and at the same time always making her presence in the picture the central figure of a visually beautiful design, is rare and entitles her to the best possible stories and productions that can be obtained. In the present instance she has been sadly cheated. The plot in itself could be made interesting if it were not allowed to wander unnecessarily.

Sigrid Fersen, a music hall dancer, has come to India because her health has failed her. Here she meets an English physician and a mutual attraction springs up between them. When he strikes down his cruel and malevolent father in the presence of only Sigrid and a half breed, the latter forces marriage on her as a price for silence.

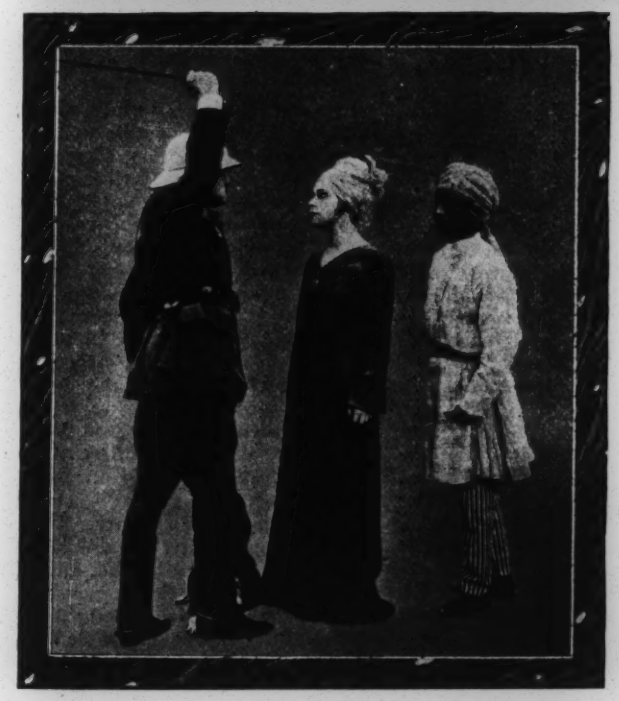
When the mutiny which has been breeding for some time among the natives comes to a head, the old father, very much incapacitated physically by his son's attack, is put at the head of the British troops to repel the native onrush.

It is Sigrid, however, who saves the day. She has gone in the moonlight to dance on the steps of the temple. Here the superstitious natives see her and believe that she is a vision sent to warn them not to attack. They remain spellbound watching her as long as she dances. The old priest at length recognizes her, however, and would kill her but for intervention of her halfbreed husband. He is of course made away with speedily, and in the riot which follows the natives are worsted. Sigrid, now released from her distasteful marriage, is free to become the wife of the doctor.

Such a wild tale should be thrilling. That it is not is due entirely to its length and the diffusion of its dramatic tension. Nazimova is her usual superb self, and Charles Bryant as the doctor plays with his accustomed distinction. The rest of the cast is quite equal to its task.

(Below) Sikh mutineers on the rampage through "Stronger than Death" (Metro)

(Lower Left) Corporeal threats from a British Colonel. (Lower Right) Ethereal threats from Nazimova upon her enemy



THIS WEEK'S BROADWAY PICTURE SHOWS

BY M. M. HANSFORD

Capitol Features Old Southern Songs—Gettysburg Address Read at Rivoli—Madge Kennedy at Strand—Ethel Clayton at Rialto—Ralph Ince in Lincoln Picture

THE CAPITOL

"Southland," a Medley of Southern Tunes, Pleasing Feature of Week

The Capitol almost settled down into a regular picture house this week, with novelties quite in keeping with the presentation of feature films. The only exception is *Joe Jackson*, who still remains to make folks laugh at his eccentric conquering of a decrepit bicycle. The Literary Digest showed amusing "Topics of the Day" and Prizma gave one of their most interesting pictures. This was a filming of the famous pottery works, Rookwood, just outside of Cincinnati. The get-up of this picture was rather fantastic and showed what could be done with an ordinary commercial subject.

The Capitol News opened with a Kinograms Special of the wreck of the "Princess Anne." Following were the New York blizzard; a 200-foot dive; a curling match between Montreal and Brookline; Pathe advance fashions for children and grown-ups; an appetizing shot of Havana bar patrons mixing and drinking the obsolete cocktail; a licker-destroying scene, accompanied by groans from the audience; and to close, a cartoon of Lincoln and Washington by Bert Green.

The orchestra under *Nathaniel Finston* played Herbert's *Irish Rhapsody*. After the overture, Hy Mayer made the audience laugh with his clever cartooning and picturing of New York's down-town types. Then followed "Southland," a medley of southern tunes, the first group from Stephen Foster. *William Robyn* sang Haydn Wood's "Roses of Picardy" very well. Then a group of negro spirituals brought out the Capitol male and female ensemble. These songs were credited on the program to H. T. Burleigh. Far be it from us to take away any fame from such a well-known musical worker as Burleigh, but he didn't write these songs. He would be the last to claim such an authorship. In spite of the fact that white people can't sing negro spirituals, one of the best effects the Capitol has had from the artistic side was the singing of "Swing low, Sweet Chariot." Burleigh's arrangement of this is idealistic in the extreme. A Plantation Dance and Minuet followed. Two clog-dancers danced. A chorus, *Oh Southland*, by Burleigh, closed this act.

The feature picture is a Realart, "The Luck of the Irish," by Harold MacGrath. The direction was in the hands of Allan Dwan. It is a picture of adventure and romance. A young Irishman, watching a pair of feet through a basement window, eventually falls in with the owner, a winsome girl. He has inherited money and goes on a trip. The girl also, strange to say, goes on about the same trip. A villain pursues and all of them get mixed up in a Cairo street where they lock you up and choke you into submission. But the hero arrived in time to clean up about eight naked natives and the villain, rescue the maiden, nurse her through brain fever and figure in a last dim fadeout looking off into the sunset of future happiness and love.

The insane episode in the picture is the only unfortunate part about it. Without this, it would be a splendidly entertaining production, as there is action, breezy situations and a big out-of-doors feeling about the whole thing, and it is well played. But the girl goes crazy without warning the audience. Then the hero uses the word "scum," which is not a good word to employ in dialogue. Aside from these points, which will probably not worry anyone but Broadway sharks, it is a fine picture. *Ralph Ince* in "The Land of Opportunity" and *Joe Martin* in "Reforming Rumpus Ridge" closed the program.

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THE RIVOLI

Gettysburg Address Lends Atmosphere to Lincoln Feature

The Rivoli is paying more than the usual attention to the Lincoln season this week. Not only do they run "The Copperhead," but Forrest Robinson reads the Gettysburg Address just before the feature picture starts. A stage setting represents the battle field and the shade of Lincoln is seen against the sky at the close of the fighting. The regular overture is the *American Festival March*, written by Hugo Riesenfeld. The final movement of this work requires a chorus of men and women. The Rivoli Pictorial opens with Frisco's greeting to General Pershing; then a carnival on the ice in Chicago, with hockey matches; a gigantic searchlight for signalling Mars; a shock-proof cap for iron workers brought a lot of laughs; a 200-foot dive into an icy river; fashions for youngsters; a dog that eats peanuts and the recent blizzard in New York closed the news events. A "Mutt and Jeff" cartoon was next. This seemed to be a take-off on the telephone system. Mutt is anchored to the bathtub while the water overflows, and tries to telephone for help. The answer is the title, "I'm Ringing Your Party," and they both drown.

"The Copperhead," with *Lionel Barrymore*, is the feature and it drew an immense audience on Sunday at the first showing. The story is taken from the play of the same name and the same star plays in the screen version. That it is a great success on Broadway goes without saying. The part is wonderful as done by Barrymore. A majestic figure, despised by his fellow townsmen, deserted by his wife and child, but with his heart fixed on the great service to be performed for his leader, Lincoln. It is a pathetic story, filled with suffering and misunderstandings. There is nothing bright about it, and to become famous on one's deathbed is sorry reward. However, many do not come into their own even there. The support to the star is fine; all the types seem to be authentic and the settings are good. *Doris Rankin, Arthur Rankin, William Carleton, Frank Joyner, Richard Carlyle, N. Schorell, Leslie Stowe, Carolyn Lee, Anne Cornwall* and *Francis Haldorn* all lend their best efforts, and the outcome as a whole is excellent.

A *Harold Lloyd* comedy, "His Royal Slyness," furnishes the fun for a rather serious program. But the popular comedian can liven up the most pessimistic moments of any audience and he certainly does it in this last picture. It is sumptuously produced, with many trappings quite foreign to the usual Lloyd pictures. Let it be said, though, that *Harold Lloyd* does not need scenery; he is a mighty funny man if he only sits on a curbstone. But, any way, in this last one he hands us a new surprise. And that is when he meets the girl in the mirror. There is no doubt that this little piece of business completely fooled the audience.

The concluding organ solo is *Scherzo*, by Lourdault.

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THE STRAND

Ralph Ince as Lincoln and Harold Lloyd Film Support Feature

Carl Edouarde is playing Liszt's sixth *Hungarian Rhapsody* for the overture this week, with the cadenza played by Bela Nyary. The Strand Topical Review embraces a Kinograms Special of the Old Dominion liner Princess Anne on a reef, with rescue of passengers and scenes incidental to the wreck. A warm-blooded diver thrills by a 200-foot drop into an icy river. A royal scene is a hunting party in England, with the King and Queen in the foreground. The famous shrine of Lourdes is another interesting strip. This leads to a Pathe-Color showing the shrine's environment and the cathedral in this little French town. Ollendorff shows one of his novelty dances, which he has been at work upon for some time. The first is a Hawaiian offering. Here is a new idea in short subjects that will appeal to all houses. A Fleischman cartoon, "Out of the Inkwell," showed some antics of the celebrated clown. These pictures, by the way, are among the cleverest things done in the line of cartoons.

"The Land of Opportunity," a *Ralph Ince* drama, in which Ince plays himself in the part of Lincoln, is being shown in honor of the Lincoln anniversary. This precedes the feature film, which is a Goldwyn production of "The Blooming Angel," with *Madge Kennedy* in the lead. It is a flimsy bit of comedy, highly seasoned with action and fun, in which the star practically runs off with a young college student, marries him and teaches him that he is not fitted to be an orator. All this is worked out in a very entertaining manner. A white elephant is even taken into the confidence of the scheming young wife and used to exploit a certain complexion cream that she is trying to sell. *Pat O'Malley, Margery Wilson, Vera Lewis* and others give good support to the star.

The comedy is a *Harold Lloyd*, "His Royal Slyness." It is an elaborate production and goes the usual Lloyd stuff many better, both in stage settings and company. He has found a double for himself, and most of the audience thought it was the boy himself in the opening shots. But it wasn't, and when the real article comes in and changes places with a young Prince, who is to go home and marry the Princess, things happen thick and fast. Like all Royal plots, the populace arises and attacks the palace, but he gets the girl in spite of these small things.

Aida Chapman sings Cowen's "Swallows" as a vocal offering and *Ralph Brigham* plays as the concluding organ solo a "Burlesque" by Baldwin.

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THE RIALTO

Many Appropriate Features in Lincoln Week Program

Lincoln Week at the Rialto opens with "Southern Rhapsody," by Hosmer, as a patriotic overture, and it receives spontaneous applause from audiences already in tune with the season's meaning.

The Rialto News opens with scenes of troops and military officials in Warsaw, Poland; then a spectacular oil fire; a Swiss avalanche; a funny shot of a mother of twelve puppies at dinner; a novelty of a cat that mothered a brood of young chickens; athletes taking a plunge through holes in the ice; Havana as the Mecca of drinkers raised applause; horse-races on a snow track in Portland, Me.; a close-up of Daniels in Washington; the New York in drydock at Bremerton, Wash.; the recent blizzard in New York and a view of the Ford Theater in Washington, D. C., where Lincoln was shot, and also the house where he died—all these gave interesting accounts of current events.

Two solo musical offerings appear on the bill. One is a 'cello number, a "Rondo" by Dvorak, played by *Paolo Gruppe*, the first 'cellist of the Rialto orchestra. The other is a soprano solo by *Gladys Rice*, who sings *Morning* by Oley Speaks. Both are well received.

The feature is a Paramount-Artcraft picture, "The Thirteenth Commandment," with *Ethel Clayton* in the lead. This is from a Rupert Hughes story. It is probably better in story form than in a picture. However, there are some good points to it, especially during these times when the cost of living is on everyone's tongue.

The Ralph Ince picture, "The Land of Opportunity," is also being shown at the Rialto, lending atmosphere to Lincoln Week. A Sunshine Comedy, "Sheriff Nell's Comeback," furnishes the fun. "Finlandia," by Sibelius, is the concluding organ solo.

The Story of a Master Mind

Studio
Grantwood, N. J.

Copyright 1919

Cost of Production
$500,000.00

THE PHOTOPLAY DE LUXE

Entitled

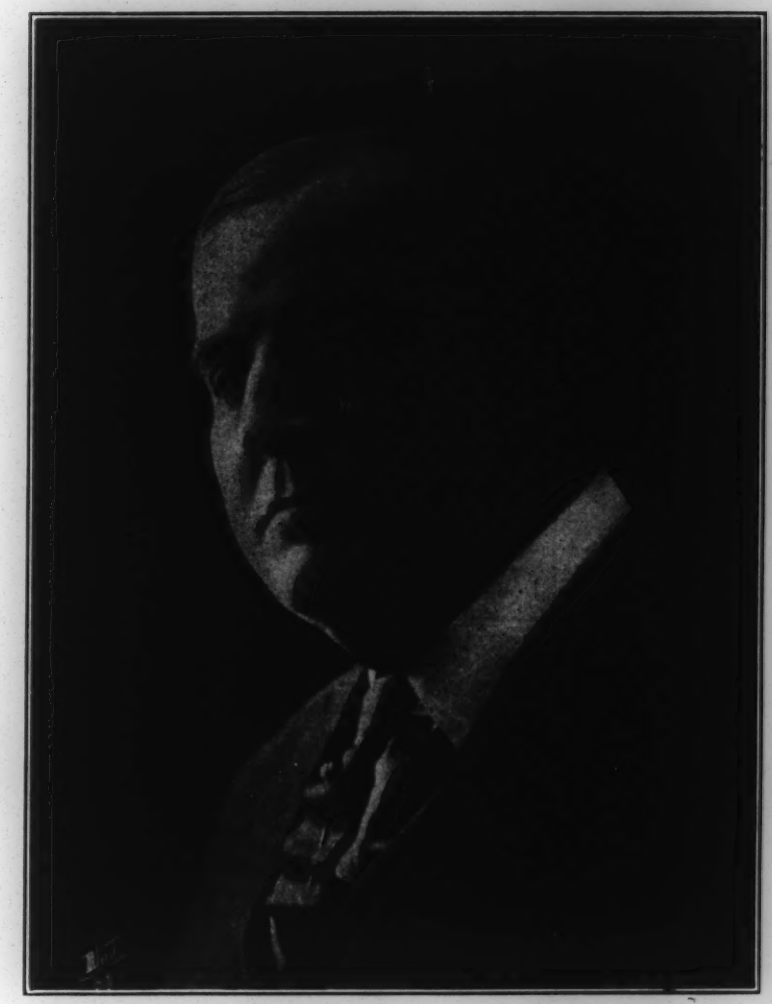
Ten Parts **"DETERMINATION"** Ten Parts

SHOWING

Scotland Yard Activity
Whitechapel Rabble Characters
Chinese Dope Den
Women of the Street
Dive Scene
The Fagin School
The Fence
The Great Bank Robbery
The Good Samaritan
The Master Mind of Crooks

CAST—ALL STAR

Lieut. B. W. Maynard
The "Flying Parson," under contract



CAPT. F. F. STOLL, AUTHOR

SHOWING

The International Sport
The International Beauty
Four International Sporting Events
The Horse Race
The Auto Race
The Aviation Meet
The Boxing Contest
The Great Gambling Scene
The Mission of Humanity

CAST—ALL STAR

TOD SLOAN
Premier Jockey of the World
under contract

Talk of the Universe

Talk of the Universe

Unanimous Opinions: The Greatest Human Interest Story Ever Written

Estimated Time for Production, Eight Months

Producers: United States Photoplay Corporation

WASHINGTON, D. C.

State Rights for Sale

"THE COPPERHEAD"

Lionel Barrymore Evokes Spirit of Lincoln at the Rivoli

Founded on the play of the same name by Augustus Thomas, based on the original story by Frederick Landis, adapted and directed by Charles Maigne. Produced by Paramount.

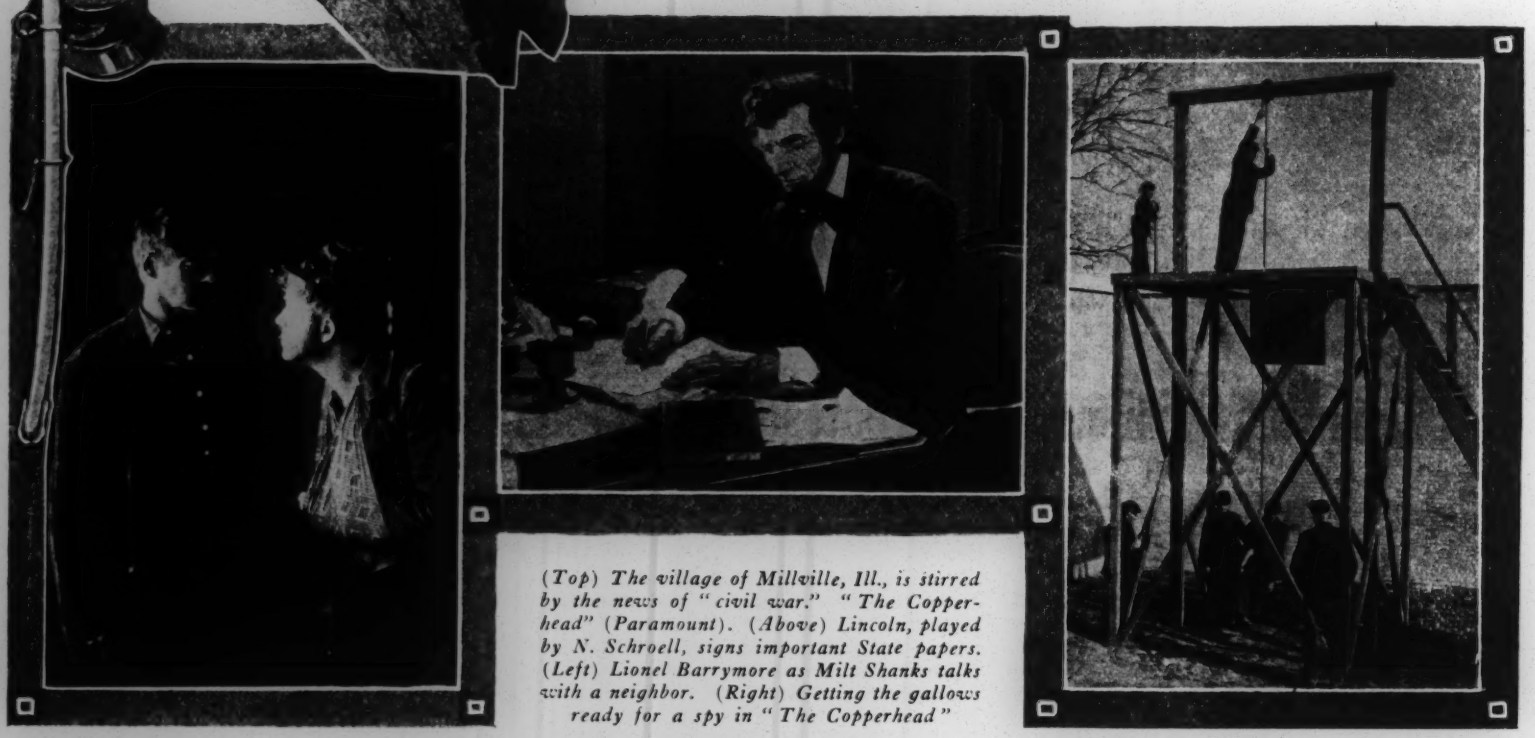
Milt Shanks.....Lionel Barrymore
Lieut. Tom Hardy, U.S.A. Wm. P. Carlton
"Newt" Gillespie.....Frank Joyner
"Lem" Tollard.....Richard Carlyle
"Joey" .....Arthur Rankin
Brother Andrew .....Leslie Stowe
Abraham Lincoln.....N. Schroell
Tom Hardy.....William David
Dr. James.....Harry Bartlett
Theodore Roosevelt.....Jack Ridgway
Capt. Mercer, U.S.A. Major N. M. Cartmell
"Ma" Shanks.....Doris Rankin
"Grandma" Perley.....Carolyn Lee
Madeline .....Anne Cornwall
Elsie .....Francis Haldorn

Barrymore on the screen is once more a remarkable success, as he was in the spoken play. Milt Shanks is a lonely and majestic figure, ungainly in the flesh, but with a soul far above mean things. For these qualities, Lincoln fixed upon him for secret service work, a work that made him join the ranks of the Copperheads, from which time he was despised and ostracized, both by his family and by his friends. The fact that his own wife and son turned away from him will give some idea how poignant were his sufferings.

Lionel Barrymore brings a new thought to the screen in this picture. A thought of action and gesture, seemingly trivial in themselves, but which burn into the mind's eye. The character is rich in slowness; and this very slowness gives the viewer a chance to think exactly in the rhythm of the story; there is nothing breathless and hectic about it. And there is consequently a feeling of relief in looking at such a picture.

The making of the picture required knowledge of types, many of which are living today in the old south and along the Mason and Dixon line. It is well done so far as direction is concerned by Charles Maigne.

"The Copperhead" marks the arrival of another good picture on Broadway.



(Top) The village of Millville, Ill., is stirred by the news of "civil war." "The Copperhead" (Paramount). (Above) Lincoln, played by N. Schroell, signs important State papers. (Left) Lionel Barrymore as Milt Shanks talks with a neighbor. (Right) Getting the gallows ready for a spy in "The Copperhead"

"FOOTLIGHTS AND SHADOWS"

Selznick Picture of Excellent Entertaining Qualities Starring Olive Thomas

Story by Bradley King. Scenario by R. Cecil Smith. Directed by John W. Noble. Selznick Picture.
Gloria Dawn.....Olive Thomas
Jerry O'Farrell.....Alex Onslow
Peter Shaw.....Ivo Dawson

"Footlights and Shadows" offers to Miss Thomas many opportunities for emotional and dramatic acting greater than any of her previous photoplays.

The story is concerned with Gloria Dawn (Miss Thomas) a bright, scintillating Broadway star of "The Midnight Revue," and because of her beauty, a wealthy man-about town, who, being exhausted in all other tactics, proposes marriage. The prospects of wealth and luxury seems to be very attractive to her, so she marries him, though she does not love him. That night a stranger enters her apartment with his own key, whom she decides is irrational. She is horrified when he falls unconscious. He passes through a long period of delirium, remaining in Gloria's apartment by order of the doctor. During his convalescence he is still dazed, being unable to remember his own name.

Later she learns he is a millionaire sportsman, who contracted fever while tiger hunting in Africa. With a happy heart she goes to inform him of his identity. But during an unguarded moment he had slipped away, after having tripped over a tiger-skin rug, an incident which served to restore his memory.

At last she has to face her husband who has learned of the man who stayed there for two weeks. He no longer wants her for his wife, and makes an insulting proposal. The sportsman enters and a fierce struggle ensues. Friend husband outclassed, beats an inglorious retreat, and winner gently takes Gloria in his arms.

Miss Thomas as Gloria Dawn, was absolutely irresistible, and Alex Onslow in the part of the triumphant millionaire sportsman was "bully."

Olive Thomas in "Footlights and Shadows" (Selznick) is surprised to find a strange man unconscious in her apartment (at top). Just above she repulses her unloved husband while the grape-fruit remains untouched. Below she contemplates her ring finger and wonders

SCREEN NEWS OF THE WEEK

STATE EXHIBITORS PROTEST AGAINST STARS' ACTIVITIES

League Declares Chaplin, Pickford, Fairbanks and Griffith Are Trying to Obtain Control of Theaters

THE Legislative and Executive committees of the New York State Motion Picture Exhibitors League at a two days' conference in Albany last week, declared that the United Artists Corporation which embraces such famous motion picture stars as Mary Pickford, Charley Chaplin, Douglas Fairbanks and producer D. W. Griffith are making efforts to obtain control of the theaters operated by the members of the State League Exhibitors. A resolution was adopted that letters be sent to these stars protesting against their activities in this direction.

Ninety per cent of the proprietors of the movies in the State were represented at the meetings.

The unreasonable salaries demanded by many of the prominent film stars it was declared would have the effect eventually of putting a large percentage of the picture houses out of business.

A resolution was unanimously adopted demanding a uniform contract and eliminating the deposit system, also protesting vigorously against the efforts of certain producers to force a percentage of bookings on the proprietors of the motion picture theaters.

President Cohen said:

"The motion picture exhibitors of not only this state but the entire country are confronted by the alternative of either making a decided increase in the prices of admission or refusing to deal with the United Artists Corporation. The enormous salaries paid some of the large stars, have forced the exhibitors to pay the highest film rentals known in the history of motion picture productions.

"The United Artists," continued President Cohen, "are not satisfied with these excessive rentals but are now wanting us to turn our theaters over to them on a percentage basis returns to be fixed by them.

"There is but one way in which this remarkable demand can be met and that is increasing the price of admission to the public."

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Casting for "Determination"

Wm. H. Turner and Leslie Stowe, two of America's foremost character actors who have appeared in over 150 screen releases, have signed contracts to appear in "Determination," Turner being cast for the part of Hicks, the family butler, and Leslie Stowe as Jonathan Morton, the money-lender, the Shylock. Tod Sloan, premier jockey of the world, is under contract to beat the world's one mile record. He rides the horse "Determination." Maynard, the "flying parson," who recently established the world's transcontinental record, is under contract to beat the world's 500 mile aviation record in "Determination." Kid Broad is under contract as Dan McGovern, a notorious dive-keeper in "Determination."

The next stories following "Determination" are "The Soul of Man," "The Home of Man" and "Deception." All four of these scenarios are stories written by Capt. F. F. Stoll. The E. K. Lincoln Studio at Grantwood, N. J., is under lease for two years. When the third picture is under production the U. S. Photoplay Corporation will build its own studio.

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Chic Sale With Christie

Chic Sale's picture debut is to be made under the auspices of Al Christie at the Hollywood studio of the Christie Film Company, work to begin as soon as Sale's vaudeville tour is ended about the middle of February. His first photoplay will be a five-reeler adapted from "The Smart Aleck," a story by Irvin S. Cobb in the *Saturday Evening Post.*

Chic Sale has been a vaudeville headliner for nearly a decade, interspersing his vaudeville bookings with occasional engagements in big musical productions.

Character Pictures Starts Campaign for Talent

The general impression that there is a great super-abundance of beautiful girls crowding the motion picture studios daily has been shattered by the Character Pictures Corporation, which declares that no such condition exists but that to the contrary there is a distinct shortage in the motion picture business of girls gifted with beauty and brains, so necessary for success on the screen. Feeling confident that the material they seek must exist somewhere, the company has started an active campaign in search of youthful beauties, gifted with the qualities fitting them for success on the screen.

The girls selected by the company will be trained and schooled for the idea of making stars of them if they display evidence of the proper qualities.

A glimpse of the Realart studio with Alan Dwan's "The Luck of the Irish" in course of production. Anna Q. Nilsson, the heroine of that film play, stands in front of the grand piano

Injunction Against Chinese Film Refused

The application by the Chinese Six Companies, a strong Oriental association, for an injunction against the Sessue Hayakawa picture "The Tong Man," was refused in a San Francisco court. A projection machine was installed in the courtroom by the defendants, and the judge was given a showing of the film in question.

It was said by the Chinese that the picture, sponsored by Japanese, was a piece of spite work, but the decision of Judge Fitzgerald did not uphold this viewpoint.

"This," he said, "is a picture that shows action of real life. There is nothing misleading about it. It is entertaining, gripping and instructive. I see no reason why the Chinese companies disagree as to the theme of the film. Therefore, I will not allow the temporary injunction."

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New Logue Serial

A new release from the Fischer studios is Chas. A. Logue's six-reel feature, "Another Chance." This makes the seventy-fifth original scenario written by Mr. Logue, but it is the first that he both wrote and directed.

Chicago Man Shot

Harry Beaumont, booking supervisor for Ascher Brothers' motion picture concern in Chicago, was mysteriously shot in the apartment of Mrs. Lester Gordon, motion picture actress. Mrs. Gordon claims it was accidental; that Beaumont removed his overcoat, placed it on a chair and in so doing exposed a revolver about to fall from the pocket. In attempting to hand it to Beaumont it exploded. She says she did not know he was shot until told by the police. Beaumont's story differs. He says he was shot while going to another room to get a glass of water for Mrs. Gordon. Mrs. Gordon left the next day for Denver to fulfill a contract for motion picture work. She would not give the name of the picture company. Beaumont's wound is not dangerous.

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Sues For Separation

Mrs. Minnie S. Scheff, known in the moving picture realm as Majorie Blaine, has instituted suit for separation from her husband, Jonas Scheff. Mrs. Scheff maintains in her petition that she cannot live with her husband because of his ungovernable temper and asks $250 a week alimony and $2,500 in counsel fees, pending the settlement of the suit.

IS THAT SO!

Roy Stewart, who appears in the Emerson Hough story, "The Sagebrusher," actually "lived" the part which he enacts—"lived" it for five months on the desert and along the Colorado river in Arizona. The author of the story camped with him and assisted in conveying what atmosphere and "human touch" he might.

Estelle Taylor, playing the leading feminine role in "While New York Sleeps," is devoting all of her spare time to the furnishing of an apartment somewhere in the vicinity of 91st Street and West End Avenue.

Henry MacMahon, of 321 West Fifty-fifth street, has established a scenario and title-editing department of his Literary Bureau in the general service of the industry. He has a competent staff to take charge of original research work for producers, the preparation of stories and the making of continuities and titles.

William Davidson has signed with the Selznick enterprises to play in "Prince of Pines," a super-picture with an all-star cast. *Burton George* will direct.

Donald Hall, screen Beau Brummel, is working in a B. A. Rolfe production. Mr. Hall has received many tempting offers from various producers of late.

C. Gardner Sullivan has set March first as the day of departure for his long anticipated trip around the world.

Matt Moore is *Enid Bennett's* leading man in her latest Ince picture, "Hairpins,"

Jane Thomas is cast in a prominent role in "Trimmed With Red," now being produced at Goldwyn's eastern studio with *Madge Kennedy* as the star.

J. Farrell MacDonald, Joe Harris and *Charles LeMoyne,* who were associated with Harry Carey in "Marked Men" will also be seen in his support in "Luck" which is now being filmed under the direction of *Lynn Reynolds.*

George Walsh has recovered from his recent illness and has resumed work in "A Manhattan Knight."

Irene Rich, who is now in Northern California with the *Will Rogers* Goldwyn company, won a five-dollar wager from the star and hearty applause from the axe crew of a lumber camp by chopping down a large pine tree in ten minutes.

Sol Lesser, who is producing a series of productions featuring *Annette Kellerman,* announces the engagement of *Wheeler Oakman* as her leading man.

Earl Metcalf is taking a few days rest from his strenuous work in "While New York Sleeps." He went up-state in search of winter sports.

Cyprian Giles who plays the vampire role of Vera Vernon in "Too Good To Be True" with Ernest Truex was selected from a group of twenty-five aspirants.

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Eltinge Film March 15

It has been decided that the Julian Eltinge feature, "An Adventuress," which Fred J. Balshofer directed, will be released to the public March 15.

SCREEN NEWS OF THE WEEK

GET CRAIG KENNEDY PICTURES

Arthur B. Reeve Signs Contract for Stories to Be Screened for Goldwyn

ARTHUR B. REEVE, creator of the famous Craig Kennedy, has signed a contract with Goldwyn Pictures Corporation to produce feature photoplays based upon, or adapted from the Craig Kennedy stories. According to the terms of the contract there will be four productions during the year beginning April 1, 1920, Goldwyn being the sole distributor. They will be known as Craig Kennedy Pictures.

In securing the screen versions of Mr. Reeve's detective stories, Goldwyn has acquired one of the strongest drawing cards in fiction.

The scientific element that did so much towards making the stories convincing in printed form, will be preserved in the films. Plans are now maturing for the beginning of work on the first of the pictures.

The Craig Kennedy stories will add a new style of picture to the Goldwyn program. Picture rights to many of the greatest stage plays have been purchased in recent weeks; Maurice Maeterlinck, the Belgian poet, has signed a contract to write for Goldwyn; the novels of the Eminent Authors are being transformed into photoplays; Booth Tarkington's two-reel "Edgar" comedies will soon be released, and the best material available from all sources is being secured for the Goldwyn stars.

Funny Films May Make a President

Film fans are daily becoming more eager in their desire to read funny cracks on the screen. Next we will see the producers of Topical Tips or some equally enterprising concern launching forth a complete short story in celluloid—without actor or actress—and it will get over with a bang. It all depends on the quality of the story.

The influence of the "tips" is becoming felt more and more every week and, with their bearing on current events, the motion picture theater is gradually becoming more influential, not only in each locality, but throughout the entire nation. In fact, keen observers have said that satirical films will be a power in naming the next president.

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Goldwyn Gets "The Great Lover"

The Goldwyn Pictures Corporation announces the purchase of the motion picture rights to "The Great Lover," by Leo Ditrichstein and Fred and Fanny Hatton. This is the fourth play which Goldwyn has purchased from Cohan and Harris within the last few weeks. Recently announcement was made of the purchase of "Officer 666," "Stop Thief" and "A Tailor Made Man."

Opposes Sunday Films

Cardinal Gibbons has expressed opposition to moving picture shows on Sunday, as would be permitted in a bill about to be introduced in the Maryland Legislature.

"Why do you oppose moving pictures on Sunday?" the Cardinal was asked.

"Because it commercializes the day. Proprietors of moving picture parlors have six days in the week to earn a livelihood. Why should they wish to make use of the only day of the week that is God's day? Grant this privilege and what will prevent the legitimate theaters from opening their doors on Sunday? Such a privilege will only be the entering wedge to admit other amusements of a commercial and pernicious character."

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Eltinge To Return

Julian Eltinge is to return to the motion picture screen. The production he appears in will be distributed by Republic. The deal whereby Julian Eltinge returns to screendom was made by Republic Distributing with Fred J. Balshofer, of Hollywood, Cal., who came to New York to close the final arrangements. At the same time the title of the feature was announced as "An Adventuress."

IS THAT SO!

Constance Talmadge and all the principal members of her Company left last week for Palm Beach, where they will make the exteriors of Constance's fifth First National Picture, "The Love Expert," an Emerson-Loos Production of one of their original stories. *Natalie Talmadge* also has an important role in "The Love Expert."

Al Santell, director through courtesy of Universal, has been "loaned" to the Hallroom Boys Photoplay Company of New York and will at once begin the direction of the new "Hallroom Boys" series, which are to be filmed at the Frances Ford Studio, Hollywood.

Howard Selznick, of Selznick Pictures, has gone to the West Coast to make his debut in the California motion picture metropolis as representative of his brother Myron, who is in charge of all the production work of Selznick Pictures.

Joe King, who was leading man in support of Elsie Janis in "The Imp," plays opposite Zena Keefe in "The Woman God Sent." This film is scheduled for February.

Lewis Allen Browne, of the Selznick scenario department, has written a stage comedy, "The 100% Girl," which will go into rehearsal early in February.

William Davidson, well known leading man and character actor has been selected to play the character "Macy," in the new Selznick production "Prince of Pines."

Colleen Moore, who appeared in one comedy for the Christie Film Company, has returned to do another. The new comedy bears the title, "Her Bridal Night-mare."

Frances Haskell, daughter of the first Governor of the state of Oklahoma makes her screen debut in support of William Farnum in "The Adventurer."

Claire Whitney, who stars in Republic films, is devoted to Japanese art. She collects Japanese lamps and candlesticks.

Burton George, director for Selznick has a record of 98 pictures produced and released, 37 of them being five reel features.

"MY DREAM OF FAIR WOMEN"

Beauty Contest Picture Ready for Release

For some months a contest has been raging among all the girls of the land who have beauty, ability and ambition to be a screen star. Readers of several of the motion picture magazines have been following eagerly the details of the competition, and the names and faces of the entrants have become almost as familiar as those of their better established sisters in the business. At last, however, the judges have made their decisions, a photoplay has been written especially for the winners, and Murray Garsson has everything set for revealing it to its waiting public.

Certainly it would be difficult to hit on a better subject for such a film play than a free adaptation of Tennyson's "Dream of Fair Women." All of the winning contestants have ample opportunity to display not only their beauty but also their various styles of histronic ability.

The story tells of a young painter who is burning the candle at both ends in spite of the warning of his sweetheart that living fast and loose will get him nowhere with his work. When he tries to paint a landscape for which he has an order he finds that he has lost his grip, and sits down to read Tennyson's poem given him by a fellow artist. As he reads he falls asleep and dreams of his search for the Woman of Understanding. Many other women come across his path but the one for whom he searches eludes him. At length he wakes to find that the woman he has been hunting for is really his sweetheart.

It is more or less like a two-reel version of "Everywoman" with the sexes reversed. Many of the girls show genuine screen ability, and undoubtedly at least two of tomorrow's big stars are here given their first public showing. The players of the four principal parts are Blanche McGarity, Virginia Brown, Anetha Getwell, and Anita Booth.

Wilfrid North staged the picture, for the Foundation Film Co.

(*Screen News continued on page 295*)

Blanche Sweet and her director, Robert Thornby, eating a tin-can luncheon al fresco while filming "The Deadlier Sex" for Pathe

Edwin Carewe giving Dolores Cassinelli some directions in the Pathe feature "The Web of Deceit," while the carpenters work on

WINIFRED DUNN

Author of many successful photoplays. In addition to being a photo-playwright Miss Dunn is an editor, playwright and short-story writer.

KATHERINE MACDONALD

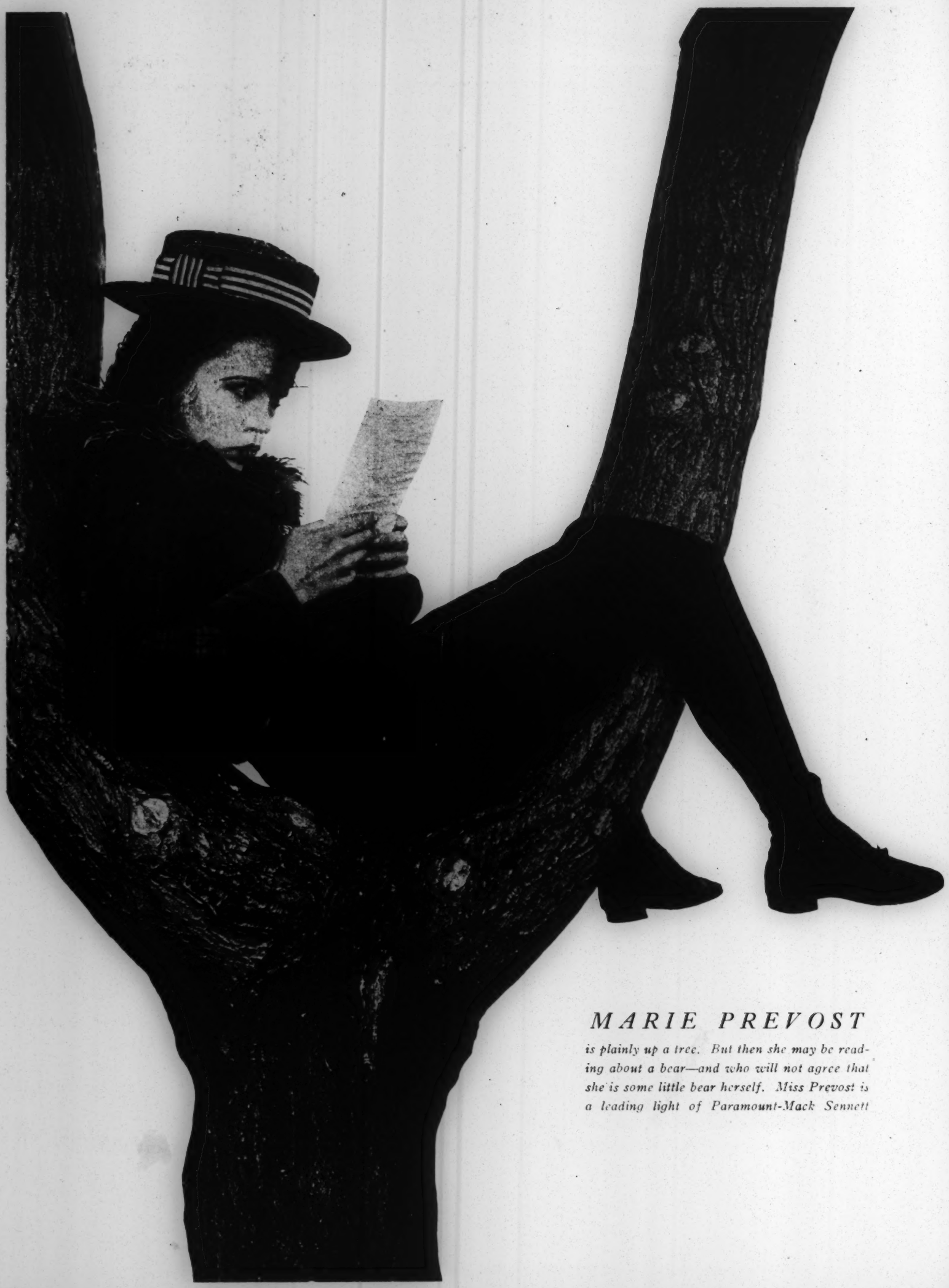
"The American Beauty" of the screen whose latest and greatest success is First National's "The Beauty Market"

WHEELER OAKMAN

Leading Man for Priscilla Dean in "The Virgin of Stamboul," and the Milk White Arabian Steed Recently Presented to Him.

PRISCILLA DEAN

Star with Wheeler Oakman in Universal Features., Miss Dean started her stage career at the age of 4 with Joseph Jefferson in Rip Van Winkle." She has been with Universal for a number of years past.



MARIE PREVOST

is plainly up a tree. But then she may be reading about a bear—and who will not agree that she is some little bear herself. Miss Prevost is a leading light of Paramount-Mack Sennett

ERNEST TRUEX—Unique Comedian of Stage and Screen

A Star Who Likes the Thrill of a First Night—Believes in Clean Comedy without a Slapstick—A Hard Subject to Fit with a Story

ERNEST TRUEX would rather play in motion pictures than act on the speaking stage. But he does not follow this preference because he is sure there is nothing in photoplays that can take the place of the thrill which an actor gets at the first night of a new show, in which he is the leading man. This, Mr. Truex, the star of "No More Blondes," admitted to us in his dressing room of the Maxine Elliott Theater on the day of the last performance of the farce at that theater.

"I really believe," he went on to say, "that an opening night of a new show with a sort of sophisticated audience waiting to be shown what kind of stuff the star is made of, is the biggest and most thrilling event in the professional life of an actor. Not only the opening night on the stage is the time for working hard, but every night, matinee, or any other form of performance. The theatergoer of today pays a stiff price for his and her seat, and, therefore, expects to see something worth while in entertainment, and certainly no one can blame them for this attitude. Of course, if the picture fans like my pictures I might eliminate the stage work and devote my time to making photoplays.

"By the way, my latest comedy, 'A Night at the Club,' seems to have made quite a hit at the Strand Theater, and Jack Eaton states that the people responded to it more enthusiastically than they have ever done to any comedy picture heretofore shown there."

"What do you consider real funny screen plays?" we asked.

"There is only one kind," he answered, "and that is the clean kind, no slapstick work, but comedy that contains a little note of pathos to make a person feel just a wee bit sorry. It is this ingredient that creates heart interest in the picture. Many producers differ with me on this subject, but as I said before, the enthusiasm and overwhelming reception which the aforesaid picture received at the Strand emphasizes my statement.

"There is not the slightest semblance of the slapstick element in this comedy. Neither are there any freaks, which seem to be another evil that picture makers consider an important factor. But please do not misunderstand me. I am not only giving my viewpoint. Distinguished men in the motion picture field declare it to be exceedingly humorous."

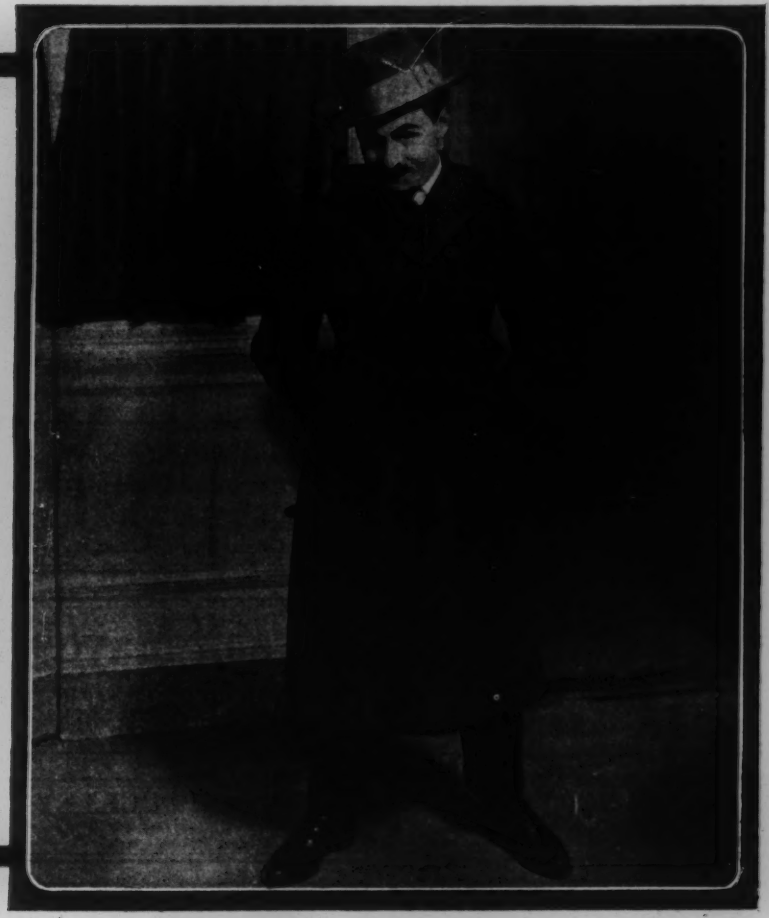
"How did you come to do comedy parts?"

"That is a long story," he replied. "I have no reason to give you for that except that I was fond of it and concentrated upon it,—yes, even studied it seriously, and let me tell you comedy parts are the most difficult parts to play.

"When I was eight years old I traveled about the country with a little girl of seven in scenes from Shakespeare's plays: "Romeo and Juliet," "Merchant of Venice," "As You Like It," "Midsummer Night's Dream," "Hamlet" and others, and then as the years passed by I did not seem to grow to be a six-footer, which height is usually required to be a successful villain or hero. So with my young appearance there was but one way, and that was to drift into comedy.

"I have had difficulties in getting stories to suit my style of acting both in photoplay and stage work, and it has prompted me to write a considerable number of stories for my own use, many of which have been already used in different productions. There is no author or scenarist who can create better practical farcial ideas for an actor than he can for himself—if he is able to do so."

Ernest Truex in three characteristic attitudes. In the oval he doesn't seem to know whether to laugh or cry at what he hears over the phone



At the left he looks comfy as a bug in a rug in "her" coat, and at the right he is ready for the street—or anything else

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Jesse D. Hampton Productions
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FUN FROM THE FILMS

WE cannot have a new world, and we will not have the old one painted red.—(Albany Journal—Topics of the Day.)

If they're all elected, we'll have as many Presidents as we had second lieutenants.—(Houston Chronicle—Topics of the Day.)

Just as we get John Barleycorn buried along comes Sir Oliver Lodge to tell us there is life after death.—(Philadelphia North American—Topics of the Day.)

"I think the baby has your hair, ma'am," said the new nurse looking pleasantly at her mistress. "Gracious!" exclaimed the lady, "Run into the nursery and take it away from her. She will ruin it,"—(Topical Tips.)

The men used to go out, licker up and come home; now they come home, licker up and go out.—(Topical Tips.)

Jack: Will you live on my income?

Dora: Certainly, dearest, if—

Jack: If what?

Dora: If you get another for yourself.—(Topical Tips.)

We remember when it was a disgrace to be drunk, but today, m'boy, it's an achievement.—(Detroit Journal—Topics of the Day.)

Will that Bridgeport man who found an O. K. infant in his changed grip please tell us what was in the grip he lost?—(New York Telegram—Topics of the Day.)

Teacher: "You've been a naughty boy. You must stay after school." "All right, Miss Jones, if you aren't afraid of the scandal I'm not!"—(Jack Canuck—Topics of the Day.)

For goodness sake, gentlemen, end the war and let us catch up with the rest of the world!—(Grand Rapids Press—Topics of the Day.)

Wife—I bought this silk to make a tie for you, dear. If there's anything left I can make a skirt for myself.—(Boston Transcript—Topics of the Day.)

It is time to board up the back of a woman's gown when it allows one to count down to the thirty-seventh vertebra.—(Memphis Commercial Appeal—Topics of the Day.)

Lawyer: The man your car knocked over says he has your license number—6669. Client—wrong! It is 9666. He must have fallen on his head when he saw it.—(Topical Tips.)

It fell to Brown to escort his hostess to the table. "May I," he asked, "Sit on your right hand?" "No," she replied, "I have to eat with that. You'd better take a chair."—(Topical Tips.)

Mr. Stingy: I simply love those clinging gowns, dear.

Mrs. Stingy: Well, you ought to adore me in this one; it has been clinging to me for the last three years.—(Topical Tips.)

A dollar bill is still bigger than a two-cent postage stamp, but that is about all.—(Topical Tips.)

An Ohio girl who is unable to speak above a whisper has had forty-seven offers of marriage.—(Topical Tips.)

"Here's a concern advertising a shirt without buttons," said wifey. "Nothing new about that," replied hubby. "I've been wearing them for years.—(Topical Tips—Intelligencer.)

Many a girl has her maid of honor and bridesmaid all picked out long before she is picked out herself.—(Topical Tips.)

"Soviet Russia," insists a Red, "is a going concern." And almost any small boy can tell where it seems to be going.—(Topical Tips—Detroit Motor News.)

Servant (from next door): Mr. Gold sends his compliments, and would you shoot your dog? It won't let him sleep. Neighbor—Give my respects to Mr. Gold, and ask him to poison his daughter and burn her piano.—(Topical Tips.)

Her Mother: Nonsense, how could Jack Huggins compel you to kiss him? Cora: Why, he held me in his arms and kissed me till I just had to kiss him back in self defense.—(Topical Tips.)

Mrs. Squeeler: Did my voice fill the drawing room?

Miss Perie: No, it filled the smoking room and the conservatory.—(Topical Tips.)

Lady: I am so glad you came, doctor. Some guests arrived unexpectedly, and the butcher hasn't sent the meat. Would you mind killing a couple of chickens for me?—(Topical Tips.)

"Doctor, how much do I owe you?"

"Now don't start worrying over financial matters. You're not strong enough to be told that yet."—(Topical Tips.)

"Now, my son," said the conscientious father, "tell me why I punished you." "That's the trouble," answered the small boy indignantly. "First you punish me and then you don't know what you did it for."—(Topical Tips.)

Suitor: Please, I'd like to marry your daughter.

Father: But can you support her in the manner in which her favorite screen heroine is accustomed to live?—(Topical Tips.)

Adv: "Try our Woolen Underwear. It will Tickle You to Death.—(Baltimore News—Topics of the Day.")

A Kansas girl tells us she would rather wear a cow-bell than have a chaperon.—(Flint Journal — Topics of the Day.)

"You are charged with allowing your horse to stand for over an hour," said the Judge.

"Well, I am trying to teach the brute to sit down, but he won't learn."—(Houston Post—Topics of the Day.)

Query Editor: I'm in love with a man and want to know if he loves me. Can you give me the name of a good fortune teller? Yes; try Dun or Bradstreet.—(Columbus Citizen—Topics of the Day.)

Policeman (to little boy whose mother is buying lard): "Where's your maw?" "She's inside gettin' fat."—(Philadelphia Ledger—Topics of the Day.)

Here's one seen down in Kentucky:

"NO MAN'S LAND.
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FOR LADIES." — (Louisville Courier-Journal—Topics of the Day.)

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People To Blame For Living Costs, Says Petrova

"The public is to blame for high living costs," says Olga Petrova. "Men and women (some of them) have more money now than they ever had before. It has become unfashionable to ask for anything cheap; unfashionable to add up a check in the restaurant; unfashionable to say 'How much?' before you buy; unfashionable to ask the rate at a hotel before you register. That is all wrong. It is not the people who have had the money always or who do have good common sense who do these. It is the to-be-pitied people who, for the first time in their lives, have plenty of money and do not know how to spend it."

. . .

Jack Frost, Press Agent

Lester Park and Edward Whiteside, producers of "Empty Arms," written by Willard King Bradley and starring Gail Kane, took advantage of the blizzard that struck New York by having a large edition of placards printed and displayed from every available snowpile. The placards read "You know the woman who is afraid to see Empty Arms."

The walking millions read this message every ten or fifteen feet along the leading thoroughfares, and to say that it created a great deal of interest is putting it mildly.

. . .

Cast of "Woman God Sent"

The cast supporting Zena Keefe in "The Woman God Sent," a story by Sophie Irene Loeb, which is now nearing completion, includes Joe King, Barbara Gilroy, John H. Wade, J. F. Walsh, Fannie Vogin, Ray Hewitt, Helen Healy, Henry Bartley, Thomas O'Donnell, Warren Cook, William Fredericks, William Gudgson, Louise Powell, William Magner, Russell Hewitt, Duncan Penwarden and John H. Wade.

. . .

Sign Carpentier

Robertson-Cole has executed at Paris an agreement with Descamps and Carpentier whereby they have the exclusive rights to Carpentier's services in a motion picture to be produced in this country and intended for world distribution. Carpentier and his manager, Descamps, will proceed to America on March 8. He will start work before the camera for our production immediately upon his arrival.

. . .

Kane Receives Congratulations

The newly formed Arthur S. Kane Pictures Corporation is receiving many telegrams of congratulations on having acquired Charles Ray as its first big star. The consensus of opinion on Ray points out the star as the "one best bet" and reveals his status as of the highest. Great things are being predicted for his coming films under First National distribution.

. . .

Ince Buys Three Stories

Thomas H. Ince has purchased three works of prominent authors as screen vehicles for his stars. "The Counterfeit," by H. B. Daniel; "The Incubus," by Marjorie Benton Cooke, and "An Adventurous Day," by Stella Wynne Herron, are the stories purchased by Mr. Ince and scheduled for production at an early date.

New Metro Building

First steps towards the enlargement of the Metro studios in Hollywood and the general expansion of Metro facilities following the visit to the Pacific Coast plant by Marcus Loew and Richard A. Rowland were taken when work was commenced on construction of an enclosed stage to cost $45,000.

The new stage will be 90 by 150 feet with 20-foot wings on each side, and will duplicate in dimensions the largest of the present structures on the ten-acre lot. There are two of these. These immense stages, roofed over and skylighted, are used in the taking of interior scenes by artificial illumination.

. . .

Film Man Decorated

Captain Robert S. Doman, A. R. C., formerly of the Mutual Film Company, attached to the editorial staff of "Reel Life" and also with the Universal Film Co.'s publicity department, and prior to that with the New York Evening *Sun*, has been decorated with the Order of the Star of Roumania by Queen Marie for his work with the Red Cross. Doman went to the front early in the war as correspondent of the New York *Herald*. He joined the Red Cross after the armistice and his first assignment was Switzerland.

. . .

Great Cathedral Setting

The largest representation of a cathedral interior ever constructed, it is said, on a motion picture stage is that used in the Goldwyn Picture, "Earth Bound." Under the direction of Art Director Cedric Gibbons, his staff worked for weeks on the big project. From the door of the cathedral, up the long aisle, to the rear wall, is a distance of 240 feet. The width is nearly ninety feet.

. . .

Cast of Lloyd Hughes Film

"Wheelbarrow Webster," the first production in which Thomas H. Ince will present his new star, Lloyd Hughes, entered production last week under the direction of John Wray. Included among the supporting cast are Gladys George, Jack Nelson, Fred Gamble, Charles Mills, Lydia Knott, Edith York, Gordon Sackville, Willis Marks and James Gordon.

. . .

Kitty Gordon Gets Verdict

Kitty Gordon was awarded a verdict of $1,400 for injuries she received May 7, 1917, at the Fort Lee studio of the World Film Corporation. She was playing the part of a Red Cross nurse in a battle scene, when a bomb exploded under her, inflicting injuries. She sued for $10,000.

. . .

"Children of Destiny" Cast

The cast of "Children of Destiny," which is to be one of the first of the series of twelve Edith Hallor productions being made by Weber Productions for Republic release, will include William Courtleigh, Arthur Carewe and Elmer Johnson.

. . .

"Law Bringers" Cast

"The Law Bringers," a story of the Northwest, in which Ralph Ince will play the leading role, will have in its cast Zena Keefe, Huntley Gordon, Anita Booth, H. D. Southard, P. C. Hartigan.

A little jass is as important in a "black-face" act today as the jig was years ago.

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Read Page 257

WHERE THE SHOWS ARE PLAYING ON THE ROAD

ALTOONA: MISCHLER—"Going Up" played to a packed house. "Little Simplicity" followed to large business. Gus Hill's Minstrels, fair houses. "Mutt and Jeff," large attendance. March.

BUFFALO: MAJESTIC—"John Ferguson" made a profound impression here. John Brennan as John Ferguson enacts this role with heroic, rugged strength. Every member of the cast reveals histrionic gifts of a high order. Next week—Fred Stone in "Jack O'Lantern." SHUBERT-TECK—Oliver Morosco presented "Civilian Clothes." The comedy is worth larger audiences than it got. Barker.

CINCINNATI: LYRIC—Frank Tinney in "Sometime" literally packed 'em, Feb. 1-7. Cincinnatians were hoping to have a chance to hear Alberta Curliss understudy for the leading feminine role in the part here. Miss Curliss is a Cincinnati product and recently played the lead in Philadelphia in a most creditable manner, according to all reports. It seems to be short-sighted management that will overlook a good bet like the exploitation of real talent that is favorably known. GRAND—Mrs. Fiske in "Miss Nelly of N' Orleans." The play pleased immensely. Goldenburg.

CLEVELAND: OPERA HOUSE—"A Prince There Was" was presented at the Opera House this week, with Grant Mitchell playing the leading role. The play went over the footlights, and struck a bull's eye in every direction. One of the most popular plays seen here this season. SHUBERT-COLONIAL — "The Man Who Came Back" made its second local appearance at the Shubert Colonial this week, before large and enthusiastic audiences. Paul Gordon was seen in the main part. Loeb.

MICHIGAN CITY, IND.; GARDEN—"Fair and Warmer" pleased a capacity house Feb. 2. Phillips.

MONTREAL: HIS MAJESTY'S—"Chu Chin Chow" in its second week duplicated the success of its first, and played to capacity all week. The two weeks run has been phenomenal. Next week Tyrone Power in "The Servant in the House," the first production of the Trans-Canada-Theaters. Tremayne.

NEW ORLEANS: TULANE—S. R. O. sign is displayed daily with Neil O'Brien's Minstrels. Llambias.

PITTSBURGH: ALVIN-SHUBERT—The bright comedy, "39 East," was accorded a warm welcome here. It will be followed on Feb. 16 by "Nothing But Love." PITT-SHUBERT—Lionel Barrymore in "The Letter of the Law" was a big attraction. Next week, "Nightie Night" will be seen here. NIXON—Manager Harry Brown reports a big sale for "La La Lucille." The ever popular Marie Dressler in "Tillie's Nightmare" is having a good advance sale. Latus.

ST. PAUL: METROPOLITAN—Feb. 2 Sothern and Marlowe in "Twelfth Night;"; Feb. 3, "Hamlet"; Feb. 4, "Taming of the Shrew." This was the event of the season at the Metropolitan. "A Tailor-Made Man" is playing a return engagement for the balance of the week. Pfister.

SAN DIEGO; SPRECKLES—"My Honolulu Girl" drew fair houses Feb. 2-3-4. Coming Feb. 9-10-11, Kolb and Dill in "Wet and Dry." Chapman.

SAN FRANCISCO: COLUMBIA—Feb. 2, "Turn to the Right," with cast of original New York players. The houses were crowded and the comedy enjoyed. CURRAN—San Carlos Grand Opera Company opened Feb. 2, "Rigoletto" being the opera sung. CASINO—Will King this week in "This and That." Barnett.

SEATTLE: METROPOLITAN—Mizzi Hajos in "Head Over Heels"—Feb. 8-14. Walker Whiteside in "Master of Ballantrae"—Feb. 15-21. Mendell.

WASHINGTON: NATIONAL—Robert B. Mantell's Shakespearean week was eminently successful from every viewpoint. Large audiences assembled for the meritorious presentations. Feb. 9, Raymond Hitchcock in "Hitchy Koo, 1919." BELASCO—David Belasco's return presentment of "Daddies" drew large audiences to again witness one of the most interesting of stage offerings. The play was originally produced at this house. Feb. 9, the Adolph Klauber production of "Nightie Night." POLI'S—"No More Blondes," with Ernest Truex featured, assisted skillfully by Eileen Wilson, a talentedly clever ingenue and a big favorite with Washington audiences, attracted very large audiences. Feb. 9, the musical comedy, "Tick-Tack-Toe." GARRICK—Lionel Barrymore in "The Letter of the Law," a strong dramatic offering from the French, drew large audiences during the engagement. Warde.

WILKES-BARRE: GRAND—"Way Down East"; three performances; fair business. "Tick, Tack, Toe" one show; went way over the top; wonderful lyrics and music; extraordinary stage settings; an A-1 cast; a pretty chorus; in fact everything that should make a successful musical show. Crowded house; a return engagement demanded. Mary Nash and Holbrook Blinn, one night in their new play "Man and Woman"; highly dramatic; well staged; seemed to please. Very good house. Briggs.

VANCOUVER, "Lombardi, Ltd." was unfortunate in being delayed by slides in the mountains en route from Calgary, and so two days engagements had to be cancelled. The single performance met with approval, and Leo Carrillo received warm applause for his excellent work. Miss Grace Valentine also won popular favor. May Robson, who is a strong favorite in Vancouver, played three nights in "Tish." Wood.

Hudson West 44th St. Evgs. 8:20. Mats. Wed. and Sat. 2:20.

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* * *

Henrici's, Chicago

For many, many years, Henrici's, on West Randolph Street, Chicago, has been the gathering place for the theatrical clans. As the late Mr. Macauley said, "East and West and South and North" the word has been passed thus, "Say, Gus, when you get into Chicago, drop around to Henrici's for the eats. It is some fine place!" This admonition can not be improved in these columns.

* * *

Oristo Gilotos

Somehow, Signor Oristo Gilotos manages to put an indefinable Italian tang and twang into the dishes prepared at his establishment. There is nothing on this terrestrial globe that even approaches to within hailing distance of the flavors famous in the valley of the Tiber, and to Signor Gilotos belongs the distinction of successfully transporting them from their native haunts in Sunny Italy to 49th Street in the Main Town of the Western World.

* * *

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While the well known tired business man may feast economically, fastidiously, delightfully, upon the lowly beefsteak, with all the Reisenweber embellishments, he may rest his weary eyes upon a cabaret revue that is a corker. Jean Bedini runs the show, and calls it "Twinkle Toes." At intervals during the performance a chic and lissome chorus runs out and takes possession of the entire scene; Dorothy, Jule, Gertie, Mabel, Clara, Anne, Phyllis, Cecile, and Madeline are the gay and giddy ladies.

* * *

Joy Yoeng's

Recently, the appelation of "pussy-foot" has been rather widely associated with an extremely temporate gentleman spreading the glad cry of the prohibitionists through Merry England. Hence, the title is not altogether popular in some quarters, but with no idea of hurling opprobrium or contumely, it must be admitted that the waiters at Joy Yoeng's are softly shod. Never is the guest disturbed by clatter of dish upon dish, nor any sort of boisterous proceedings on the part of the hired help. Well schooled, indeed, are they in the little niceties of courteous service, and this, coupled with the excellence of the fare, has won, and is continuing to win many permanent guests.

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MARGUERITE CLARK

IN

"All of a Sudden Peggy"

Comedy Review Scenic

RIVOLI ORCHESTRA

"On With the Dance"

WITH

MAE MURRAY and DAVID POWELL

Comedy Scenic Review

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Pages 255 & 259
Will
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VAUDEVILLE BILLS
WEEK OF FEBRUARY 16th

(Week of February 23d in Parenthesis)

NEW YORK: ALHAMBRA—Permane Shelley, Donavan & Lee, Tozart, J. & E. Mitchell; Jackson, Taylor Co.; Reckless Eve. COLONIAL—Harry Hines, Leon Errol Co., Victor Moore Co. (Pitts, Davis), Delmore & Lee (N. Y., Al.), Blossom Seeley Co., Marco Twins. PALACE—Belle Baker (Pitts., Davis), Roscoe Ails Co., Libonati, Juggling Nelsons, Franklin Dell Co., Talbott O'Farrell (N. Y., River), Eva Tanguay. RIVERSIDE—C. F. Usher (Wash., Keith), F. & M. Britton, Curzon Sisters (Bklyn, Orph.), Boyarr Troupe, Glen & Jenkins (Bklyn, Bush.), Owen McGiveney, W. Seabury & Co. (Bklyn, Bush). ROYAL—Ryan & Ryan (N. Y., Colo.), E. E. Adair (Phila., Keith), Sophie Tucker (N. Y., Palace).

BROOKLYN: BUSHWICK—Ray E. Ball Bro. (N. Y., Royal), Mehlinger Myers (Bklyn, Orph.), Wheeler 3 (Boston, Keith), Toto (N. Y., Royal), Marie Cahill, Langford & Frederick (N. Y., Colo.) ORPHEUM—M. & J. Dunedin (N. Y., River), Rose Coghlan (N. Y., River), Nelson & Cronin (N. Y., River), Dotson (Erie, Colo.), Harry Langdon, Helen Trix Sisters, Howard & Clark Rev. (N. Y., Royal), Sylvia Clark (N. Y., Royal).

BALTIMORE: MARYLAND—Geo. MacFarlane (Phil., Keith), Fred Berrens (Phil., Keith), May Wirth & Co., Levitation, V. Suratt (Cleve., Keith), Rockwell & Fox, Lexey & O'Connor.

BOSTON: KEITH—Alice Hamilton (Lowell, Keith), Heart of Annie Wood (Bklyn, Orph.), Lucy Gillette, Wilkie Bard (N. Y., River), Chinese Jazz Trio, Mr. & Mrs. J. Barry, Morton & Glass, Cervo.

BUFFALO: SHEA'S — Swor Bros. (Toronto, Shea's), 7 Bracks, Rome & Cullen (Toronto, Shea's), Duffy & Sweeney (Toronto, Shea's), Lily Lena (Toronto, Shea's), Fred Wallace Co. (Toronto, Shea's), Once Upon a Time (Toronto, Shea's).

CALGARY: ORPHEUM—Feb. 16-18, Wm. Rock & Girls, Leo Zarrell & Co., Nan Gray, Mower & Avery, Baraban & Grohs, Harry Rose, Le Maire & Hays Co. (Same bill plays Victoria, 19-21).

CHICAGO: MAJESTIC—Alexander Carr Co., Santos & Hayes, Sybil Vane Co., Meredith & Snoozer, Crawford & Broderick, Will J. Ward & Girls. PALACE—Overseas Revue, T. & K. O'Meara, Jas. L. Browning, Emily Darrell, Chris. Richards, Pielert & Scofield. STATE LAKE—Singer's Midgets, Eva Shirley & Band, Hayden & Ercelle, Ash & Hyams, Ricer & Werner, Man Off the Ice Wagon.

CINCINNATI: KEITH — Nathan Bros. (Indp., Keith), Lew Dockstader (Louis., Keith), Sheila Terry Co. (Louis., Keith), Masters & Kraft (Colum., Keith), J. Courthope Co., Martin & Webb, Cook & Perry (Dayt., Keith).

CLEVELAND: HIPPODROME—Vie Quinn Co.; Creole Fash. Plate; Sully & Houghton (Tole., Keith); Kimberly & Page; Chas. Henry's Pets (Tole., Kelth); Buzzell & Parker (Erie, Colo.); Fallon & Brown (Youngn., Hip.); Evelyn Nesbit Co.; Columbia & Victor (Syracuse, Temple); Mabel Burke Co.

COLUMBUS: KEITH — Billie Glason; Winston W. Lions; Mme. Herman (Dayt., Keith); Olsen & Johnson (Pitts., Davis); $5,000 a Year; Cora Y. Carson, 8; Morgan & Kloter; Val & Ernie Stanton (Dayt., Keith).

DAYTON: KEITH—Lida McMillan Co.; Walter Brower; Harris & Manion (Youngn., Hip.); Eddie Borden Co. (Tole., Keith); Herbert & Dare; 6 Kirksmith Sisters.; Mayhew & Taylor (Tole., Keith); Werner Amoros Trio.

DENVER: ORPHEUM — Gus Edwards Co.; Travers & Douglas; Black & O'Donnell; Arnaut Bros.; Billy McDermott; Hudler, Stein & Phillips; The Duttons.

DES MOINES: ORPHEUM—Wilbur Mack & Co.; Lambert & Bell; Ben K. Benny; Cartmell & Harris; Clara Morton; Frank Wilson; Rigoletto Bros. Co.

DULUTH: ORPHEUM—Evelyn Nesbit; Kitner & Reaney; Claudia Coleman; Lucas & Inez; Mahoney & Auburn; O'Donnell & Blair.

ERIE: COLONIAL — Jazzland Naval 8 (Tole., Keith); Bert Melrose; Aerial DeGroffs.

GRAND RAPIDS: EMPRESS—Elida Morris; Kharum; Moran & Wiser (Det., Temp.); J. & L. Leonard Co. (Tole., Keith); Balliot 3; Novelty Clintons.

HAMILTON: LYRIC — Jack Inglis (Buf., Shea); Stone & Kalisz (Prov., Keith); Bobbe & Nelson (Buf., Shea); Newall & Most; Page, Hack & Mack; Kokin & Galletti Monks (Buf., Shea).

INDIANAPOLIS: KEITH — Vallec. Leopards; Royal Gascoynes (Cincin., Keith); Lady Tsen Mei (Louis., Keith); Raymond & Schram; Sabini & Goodwin; Beatrice Morgan; V. Borgere Co. (Cincin., Keith); Jackie & Billie.

KANSAS CITY: ORPHEUM—Flashes; Marshall Montgomery; Stuart Barnes; Jordan Girls; Ernest Evans Co.; Al. & F. Stedman.

LINCOLN: ORPHEUM—Ford Sisters & Band; Master Gabriel Co.; The Rickards; Willie Solar; Dolly Kay; Bensee & Baird; Roy & Arthur.

LOUISVILLE: KEITH—Gygi & Vadi (Cincin., Keith); Jack LaVier; 2 Jestors (Cincin., Keith); J. C. Morton Co. (Cincin., Keith); Alice Lloyd.

LOS ANGELES: ORPHEUM—Extra Dry; Lew Brice Co.; Lyons & Yosco; Bob Hall; Ruth Budd; Elfried A. Wynn; McRae & Clegg; 4 Mortons.

LOWELL: KEITH — Edwin George (Port., Keith); Camilla's Birds (Port., Keith); Morris & Campbell (Port., Keith); Irving & White; LaPetite Jennie (Port., Keith); Baldwin, Blair & Co.; DeWolf Girls (Port., Keith).

MEMPHIS: ORPHEUM — Gertrude Hoffmann; Mrs. G. Hughes Co.; Collins & Hart; Joe Laurie; Jas. J. Morton; Frawley & Louise; Ward & Doley.

MILWAUKEE: MAJESTIC—Jimmy Hussey & Co.; Lillian Shaw; Indoor Sports; Mme. Claire Forbes; Lydia Barry. PALACE—Jas. B. Morton Co.; B. & J. Creighton; Howard & Fields; Claude & Marion Cleveland; Monroe & Grant; Paul Conchas, Jr.

MINNEAPOLIS: ORPHEUM—Mlle. Nitta Jo; Montgomery & Allen; "And Son"; Basil Lynn; Phina Co.; Casting Wards; Myers & Noon Co.

MONTREAL: PRINCESS—Geo. Kelly & Co.; Rae Samuels (N. Y., Colo.); Cahill & Romaine; Otto & Sheridan; Sylvia Loyal.

NEW ORLEANS: ORPHEUM—U. S. Jazz Band; Comfort & King; The Sharrocks; Beginning of the World; Martelle; The Pickfords.

OAKLAND: ORPHEUM—Josephine & Henning; Chas. Grapewin Co.; Sam Hearn; Edith Clifford; Bert Fitzgibbon; Hickey Bros,; Ishikawa Bros.; Steele & Winslow.

OMAHA: ORPHEUM—Olga Petrova; Howard's Ponies; Grace De Mar; Barber & Jackson; Jack Osterman; La Mont Trio.

PHILADELPHIA: KEITH—Alan Rogers; Nina Payne & Co.; Rooney & Bent (Phila., Keith); J. & B. Morgan; Martinetti & Sylves.; Alan Brooks & Co.; Duval & Symonds; Wilson & Larson.

PITTSBURGH: DAVIS—Vinie Daly (Grand Raps., Emp.); Hunting & Francis; Mable McCane; T. Friganza; Georgie Price (Cleve., Keith); Robbins & Partner.

PORTLAND: KEITH—Great Richards; Gautiers Bricklys (Mont., Prin.); Ryan & Healy; Hugh Herbert & Co. (Lowell, Keith); Wheeler & Potter; Melnotte & Leedom. ORPHEUM—Morgan Dancers; Harry Cooper; Jason & Haig; Marconi & Fitzgibbon; Van & Bell; Burns & Frabito; Pisano & Co.

PROVIDENCE: KEITH—Ann Gray (N. Y., River.);Swift & Kelly (Bos., Keith); Joe Cook; Spanish Revue (Bos., Keith); Tarzan (Bos., Keith); McDevitt, Kelly & Quinn; Segal & Irwin; Greenlee & Drayton.

ROCHESTER: TEMPLE—Beleclaire Bros. (Tole., Keith); Stanley & Burns; Bessie Clayton Co. (N. Y., Palace); Will Oakland; Daisy Nellis (Indp., Keith); Helen Gleason Co.; 2 Earls; Peck & McIntyre.

SACRAMENTO: ORPHEUM—Rainbow Cocktail; Una Clayton Co.; Ivan Bankoff Co.; Francis & Overholt; Fay Courtney; Ford & Urma. (Same bill plays **FRESNO** 19-21).

ST. LOUIS: ORPHEUM—Ciccolini; Hyams & McIntyre; Harry Green Co.; Venita Gould; Olympia Desval & Co.; Brendel & Bert; William Ebs; Melnotte Duo.

ST. PAUL: ORPHEUM—John B. Hymer & Co.; Princess Rajah; Watts & Hawley; Maurice Burkhart; Fox & Ward; Mirano Bros.; Samaroff & Sonia.

SAN FRANCISCO: ORPHEUM—For Pity's Sake; Ryan & Orlob; Elsa Ruegger & Co.; Kenny & Hollis; Duffy & Caldwell; Bradley & Ardine; Lucille & Cockie; Little Cottage.

SALT LAKE CITY: ORPHEUM—Nat. Nazarro, Jr., & Band; Bernard & Duffy; 4 Readings; Pietro; Marmein Sisters & Schoole; Eva Taylor Co.; Lachmann Sisters.

SEATTLE: ORPHEUM—Henry Santry & Band; Maria Lo; Harry Jolson; Lightners & Alex; Kinney & Corinne; Kennedy & Nelson; Bruce Duffet Co.

SYRACUSE: KEITH—Bailey & Cowan (Lowell, Keith); Eliz. Murray; The Randalls; Emmett DeVoy Co.; Anatol Friedland Co. (Dayt., Keith); Lozier Worth Co.

TOLEDO: KEITH—Hallen & Hunter; Patricola & Meyers (Pitts., Davis); Dave Roth; Lillian & Twin Bros. (Dayt., Keith); Herbert's Dogs; Herbert Clifton.

TORONTO: SHEA—Dickinson Deagon; W. C. Kelly; Read & Tucker; H. Fredericks; Dancing Dorans; Dugan & Raymond (Pitts., Davis); 3 Nitos.

TROY: W. Gaton Co. (Roch., Temp.); Herman & Shirley; 3 Lordens; Quixy 4 (Roch., Temp.); Juliet; G. Yeoman; Miller & Bradford (Roch., Temp.); Musical Johnsons (Roch., Temp).

VANCOUVER: ORPHEUM—Emma Carus & Co.; J. Kennedy & Co.; Ames & Winthrop; Ed Morton; Marino & Maley; Mlle. Rhea & Co.; Hughes Duo.

WASHINGTON: KEITH—Dobson & Co.; Elinore & Williams (Phil., Keith); Chong & Moey (B'klyn, Orph.); Eddie Foyer; Wilton Sisters; D. Shoemaker Co.; Mosconi Family.

WILMINGTON: GARRICK—Malcolm Lamar; Fried & Downing; Martyn & Florence (Phil., Keith.); M. & A. Clark; Ziska & King; Demarest & Collette.

WINNIPEG: ORPHEUM—Billy Shaw's Revue; Avery & O'Neil; Bostock's Rid. Sch.; Byrnes & Gehan; Phil Baker; Sarah Padden & Co.; Libby & Nelcon.

YOUNGSTOWN: HIPPODROME—Nellie Nichols (Syr., Temple);U. S. Glee Club (Cleve., Keith);Potter & Hartwell (Syr., Temple); Ragged Edge; Bert Howard; Athos & Reed; Holmes & La Vere.

. . .

Lester Mayne Alive

In the New York daily newspapers recently and in the theatrical publications the statement was published that Lester Mayne, the former vaudeville agent, had died. However, subsequent proof shows Mr. Mayne to be very much alive and at present attached with the Community Motion Picture Bureau at 46 West 24th street. Mr. Mayne returned from service in England a year ago. The MIRROR gladly refutes the report that he had died.

. . .

All Want C-U-B-A

Since Irving Berlin reeled off *"C-U-B-A, I Want You"* there has been one wild mad dash for it by vaudevillians. The song was hardly two weeks old when Harry Fox, Marguerita Sylva, Harmon and Washburn, Frank Hurst, Bob Yates and Nelson (Bobbe and Nelson) added it to their acts.

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"John Rennie"

Feb. 2.—At his residence, 210 Parkside Ave., Brooklyn. Mr. Rennie was in his 81st year. Of the surviving family two sons are well known in the theatre. John O'D. Rennie, whose stage name is Henry Mortimer, and James Rennie.

VAUDEVILLE SHOWS IN MANY CITIES

ALBANY: PROCTOR'S GRAND—"Recredis," presented by Mme. Rialto and Company; Morrey, Senna & Lee; Wolf & Stewart, Murphy and Josephine; Howard and Craddick; Harry Fox, Pressler, Klaiss and Saxe, Jennie Midleton; and the three Martells proved strong drawing cards this week. The opening bill for this week includes Bothwell Browne and his Bathing Beauties, assisted by the Browne Sisters; others are Helen Pingee; Foley and La Ture, Harry La Vail & Sister; and Tom Gilden. Herrick.

ALTOONA: ORPHEUM Theater has Bobby Heath and his Baby Dolls and "The Night Boat" as the headliners this week; with Daisey & Wilson; Fuller & Vance; Sydney Townes; Shirley Sisters & Bud Bernie; and Orpeoscope. Business has been very good. March.

BUFFALO: SHEA'S — Two headliners top the bill, Miss Juliet and Ray Samuels. Miss Juliet is one of the best mimics that comes to Shea's. Miss Samuels puts her songs across with lightning-like speed and keeps everyone intent and interested. Tim & Kitty O'Mara's act "Memories of the Dance," was one of the excellent parts of the bill. Lester Crawford and Helen Broderick in rapid-fire chatter and repartee was very effective and pleasing. Quixey Four, the "Boys with the Pep"; Mlle LeToy's Canines; George Yeoman; Otto and Sheridan; and the Kitaro Brothers were others on the bill. Barker.

CALGARY: ORPHEUM—2-4. Henry Sankey baritone, with his syncopated Orchestra, headlined and scored big success. Mario Lo's beautiful posing act was greatly appreciated. "Through the Keyhole." a comedy sketch, with the Dan Bruce-Margot Duffet Company went well. Herbert Kinney and Corinne have an excellent dancing act. The Tightner Girls and Newton Alexander made a hit in songs cleverly interpreted. Harry Jolson, blackface comedian, good material and got over nicely. Business good. Forbes.

CINCINNATI: KEITH'S —lice Lloyd headed a bill that was above the ordinary. Poor selection of material made her work against odds, but her "Splash Me" song got over as big as ever and put the audience in a more friendly attitude. Homer Miles and Company present a good sketch called "The Rough Neck." Our old friend Ainsworth Arnold, a former stock favorite got a lot of deserved applause. Yvette, a dainty little violinist, was well received and the "jazz" music of her saxophone partner was appreciated. Raymond and Schramm were irresistible in a cycle of well chosen songs. Billy Glason had some talk that got over well. Jack Levier presented an acrobatic turn on a trapeze. Bell and Caron gave the show a lively start with a novelty athletic turn. Winston's Water Lions and Diving Girls furnished a good closing number. Goldenburg.

CLEVELAND: KEITH'S — Bessie Clayton headed this week's bill at B. F. Keith's; a bill of unusual excellence throughout. Miss Clayton's dance revue was even more elaborate than on other visits. She was assisted by a company of four interpretive dancers, and by Elisa and Eduardo Cansino, sensational Spanish dancers. A second featured attraction was a comedy-drama called "Married" artistically done by Homer Mason and Marguerite Keeler. The Creole Fashion Plate also scored tremendously, as it has done wherever it has played. Doc. Baker, the well-known and equally liked protean artist, with the assistance of Polly Walker, and Bud and Jack Pearson, offered their clever, original vehicle called "Flashes," with several good songs. Other acts on the well balanced bill were Buck Pielert and Abbie Scofield in "Helping Hubbie"; Dan Stanley and Al Birnes, dancers, in an eccentric number entitled "After the Club"; Elida Morris, one of vaudeville's favorite soloists; Olsen and Johnson, comedians; and Roy Rice with Mary Werner in "On the Scaffold." Loeb.

INDIANAPOLIS: KEITH'S—"Kiss Me" held headline honors with Ethel Corcoran and Harry Meyer featured, who scored in their tuneful Kiss Me duet. Dorothea Sadlier was a fetching vampire and made a big hit with her Painted Women song. Harry Masters and Jack Kraft in a satire on the song and dance man—Past, Present and Future, won a big hand. The lively, nonsensical act of Eddie Borden and his partner Sir Frederick Courtney got plenty of laughs. Walter Weems, who has discarded blackface, has a funny monologue. The musical act of Ralph Dunbar's Grenadier Girls went well. Holmes and Florrie LaVere in a novel comedy skit, "Themselves" and the Baliot Trio, equillibrists of note, with a tiny dancing dog featured, rounded out an entertaining bill. Kirkwood.

PRINCESS—Bothwell Browne and his Bathing Beauties make an effective headliner; Page, Hack and Mack present a clever exhibition of balancing; Elizabeth Murray, a veteran of vaudeville, scored; Marcella Shields and Company present a rather amusing sketch "The Cat"; Young and Wheeler, musicians have a neat act; and Wm. Newell and Elsa Most are capable entertainers. Tremayne.

SAN FRANCISCO: ORPHEUM—Chas. Grapewin, the clever comedian, was the headliner and other excellent numbers were Lois Josephine, formerly with Wellington Cross, but now assisted by Leo. Henning; Bert Fitzgibbons, the original "Daffydill" made us laugh again; Ivan Bankoff with Mlle. Phoebe, entertains again with dances; Francis Renault with costly gowns; Hudler, Stein & Phillips; Fay Courtney, a deep voice singer; "The Rainbow Cocktail" and Steele & Winslow, skaters, conclude the bill. Barrett.

TORONTO: SHEA'S—Amelia Stone & Armand Daliz is the most pretentious act on the bill. Bailey Cowan, with Miss Davis (a lady with a terrible shock of red hair) put a great deal of pep into their musical act. Joe Cook, the one man show, proves one of the most laughable acts in a long time.

WILKES-BARRE: POLI—First half, headliner, Bert Earle and six good-looking, well-dressed, talented girl musicians. A-1 act, receiving much applause. Others, "Four American Beauties"; a male "quad" with rough-stuff, patter and songs; "Dolly's Pets"; dogs cleverly trained on the revolving table; and Fern & Marie with original dancing and talk diversion. Last half, Rose & Moon led the bill with a very artistic, graceful dancing revue; Linton & Lawrence, with a talk-dance creation growing out of a song; "Daddy-Bowlegs"; the Lampkins, magicians, expose stuff; Smith & Turner, songs and dances; and Bartrain & Saxton in popular song numbers, which included "When My Baby Smiles," "Jack O'Lantern" and "Was There Ever a Pal Like You?" Briggs.

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